

MARVEL
25TH
ANNIVERSARY



41
AUG

BRAND ECHH!

MARVEL
POP
ART 12
PRODUCTIONS

COHEN-SIZE SPECIAL!
MILLION
THE WED
TOMI
SHEESH!

J. JACKSON

SPECIAL STAN (THE MAN) LEE ISSUE!

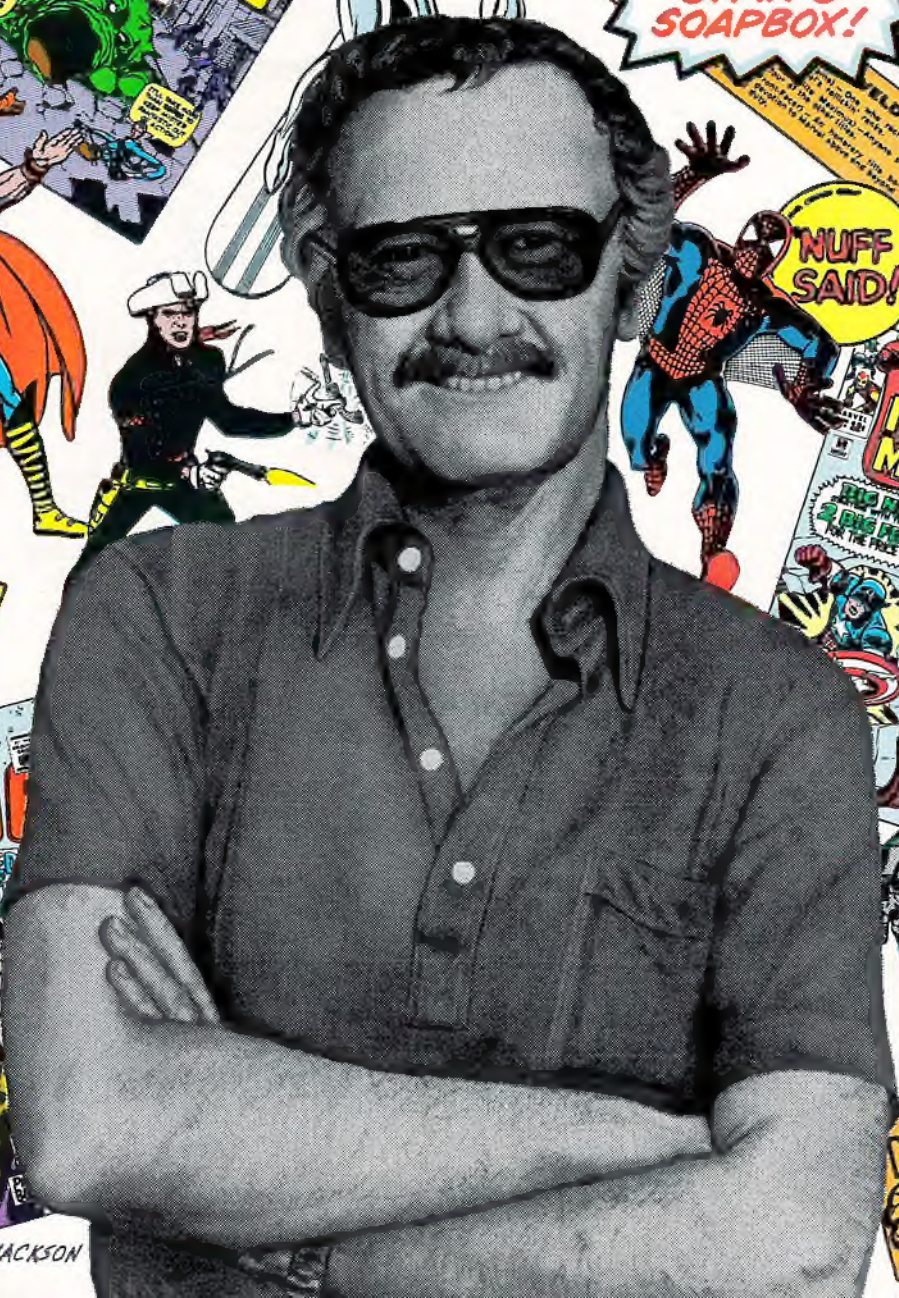
MARVEL AGE

INSIDE:
THE RETURN OF
STAN'S
SOAPBOX!

NUFF SAID!

TALKS OF EASY FLOW
IRON MAN
CAPTAIN AMERICA

THE
MMMS
WANTS
YOU



Stan Lee presents

MARVEL AGE

There's a lot to talk about this month, so let's get right to it.

First, the price increase. As you may have noticed this issue of MARVEL AGE MAGAZINE bears a fifty-cent cover price. We really didn't want to increase our price at all, but economic realities forced our hand. But even at fifty cents we still think we're the biggest bargain around. And we're constantly cooking up new ideas and features to continue giving you the most for your money.

Speaking of which, this issue features the long-awaited return to the pages of Marvel comics of the column that first started preaching the Marvel philosophy to a culture-starved world—STAN'S SOAPBOX! That's right, starting in this very issue of MARVEL AGE MAGAZINE, the

founding father of the Marvel Universe will once again offer us a monthly dose of his irrepressible wit and wondrous wisdom, not to mention more cornball gags than an entire season of Hee-Haw reruns. But, seriously folks, we're really thrilled to have Stan become a regular contributor to our humble little magazine. Not only is the Man a living legend in the world of comics, but he actually meets his deadlines! (Now, if he would just stop calling me Slim-Jim Sallcup, I don't need to be reminded of how many pounds I've gained since I last saw the smiling one.)

To celebrate both Stan's return as Soapbox-scribe and Marvel's twenty-fifth anniversary, we decided to devote as much of this issue as we

could to Stan Lee himself! After all, would there even be a Marvel Age of Comics without him? We hope to not only give you an idea of what our fearless leader has been up to lately, in between narrating the cartoon adventures of SPIDER-MAN AND HIS AMAZING FRIENDS and denying that he wrote *Dunn's Conundrum*, but to give you a brief overview of his outstanding comic book career. 'Nuff said?

One last note: Barbara Johnston, who normally pastes up our covers, switches over to designing the insides with this issue. To balance things out, Janet Jackson, who used to design the insides of this magazine, provided us with the painted portrait of Stan on our cover. Both women deserve special thanks for their efforts.

Jim Shooter
Editor in Chief

Jim Sallcup
Editor and Design Director

Adam Phillips
Assistant Editor

Janet Jackson **Barbara Johnston**
Designers

Dwight Jon Zimmerman
Coming Attractions

Bill Slavicek
Mutant Reporter

Fred Hembeck
Sage of Marvel Age

Craig Anderson **Larry Hama**
Adam Blaustein **Mike Higgins**
Eliot Brown **Sid Jacobson**
Nancy Brown **Hillary Joseph**
Bob Budiansky **Terry Kavanagh**
Mike Carlin **Ralph Macchio**
Bobbie Chase **Howard Mackie**
Daniel Chichester **Rosemary**
Margaret Clark **McCormick-Lowry**
Don Daley **Al Milgrom**
Tom DeFalco **Margie Neville**
Jo Duffy **Ann Nocenti**
Danny Fingeroth **Jim Owsley**
Archle Goodwin **Carl Potts**
Mark Gruenwald **Pat Redding**
Bob Harras **Louise Simonson**
Consulting Editors

MARVEL AGENDA

Coming Attractions	1
More Coming Attractions	6
News Watch	8
News Watch Extra	9
Mutant Report	11
Dracula	14
Hembeck	16
Stan's Soapbox	18
Stan Lee and Marvel Comics ..	20
A Daily Dose of Spidey	24
Marvel Age 1972 (part I)	27
Letters	30

John Romita
Art Director

Tom Morgan
Assistant Art Director

Kevin Maguire
Jose Marzan
Mark McKenna
Romita's Raiders

Anita Duncan
Art / Production Coordinator

Phil Felix
Assistant Production Coordinator

Brenda Mings
Typesetter

Jack Abel
Proofreader

George Roussos **Adam Phillips**
Colorists

Jim Sallcup
Cover Concept

Janet Jackson
Cover Art

Paul Becton **Vernolca Lawlor**
Harry Candelario **Ken Lopez**
Rob Carosella **Michael Maier**
Dawn Geiger **Bill Oakley**
Barbara Johnston **Bill Vallely**
Production

Virginia Romita
Traffic Manager

Christine Aurilia **Lynn Cohen**
Friendly Assistance

Sally Pomeroy
Rights and Permissions Editor

Carol Kalish
Director of Specialty Sales
Peter David
Direct Sales Manager Administrative
Steve Saffel
Assistant Promotions Manager for
Direct Sales
Irving Forbush
Way-Out Wonder

MARVEL AGE® Vol. 1, No. 41, August, 1986. (ISSN #8750-4367) Published by MARVEL COMICS GROUP, James E. Galton, President, Stan Lee, Publisher, Michael Hobson, Group Vice-President, Milton Schiffman, Vice-President, Production, OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. Published monthly. Copyright © 1986 by Marvel Comics Group, a division of Cadence Industries Corporation. All rights reserved. Price 50¢ per copy in the U.S. and Canada. Subscription rate \$4.00 for 12 issues. Canada and Foreign, \$6.00. Printed in the U.S.A. This periodical may not be sold except by authorized dealers and is sold subject to the conditions that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all prominent characters featured in the issue), and the distinctive likenesses thereof, are trademarks of the MARVEL COMICS GROUP. **POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, 387 PARK AVENUE SOUTH, 10TH FLOOR, NEW YORK, N.Y. 10016. Second-Class postage paid at New York, N.Y. and at additional mailing offices.**

Here is a complete checklist of what's happening in all the Marvel, Epic and Star titles bearing a September cover date.

A Limited Series is a title which will only run for a specific number of issues.

A Graphic Novel is a trade paperback-sized edition.

A Direct Sales title is available only at selected outlets.

Shipping Date refers to the date the comics leave the printer.

What happened to Spidey this month? WEB OF SPIDER-MAN #18 has the answer! There's a family reunion of the deadly kind in G.I. JOE #51. And wait until you see what's going on in the final issues of THE VISION AND SCARLET WITCH, POWER MAN AND IRON FIST and THE ETERNALS!

This is just a hint of the excitement coming to you next month! Don't take a chance of missing out on what's happening with your favorite heroes! Tell your comics shop owner to reserve the titles you want today!

MARVEL®

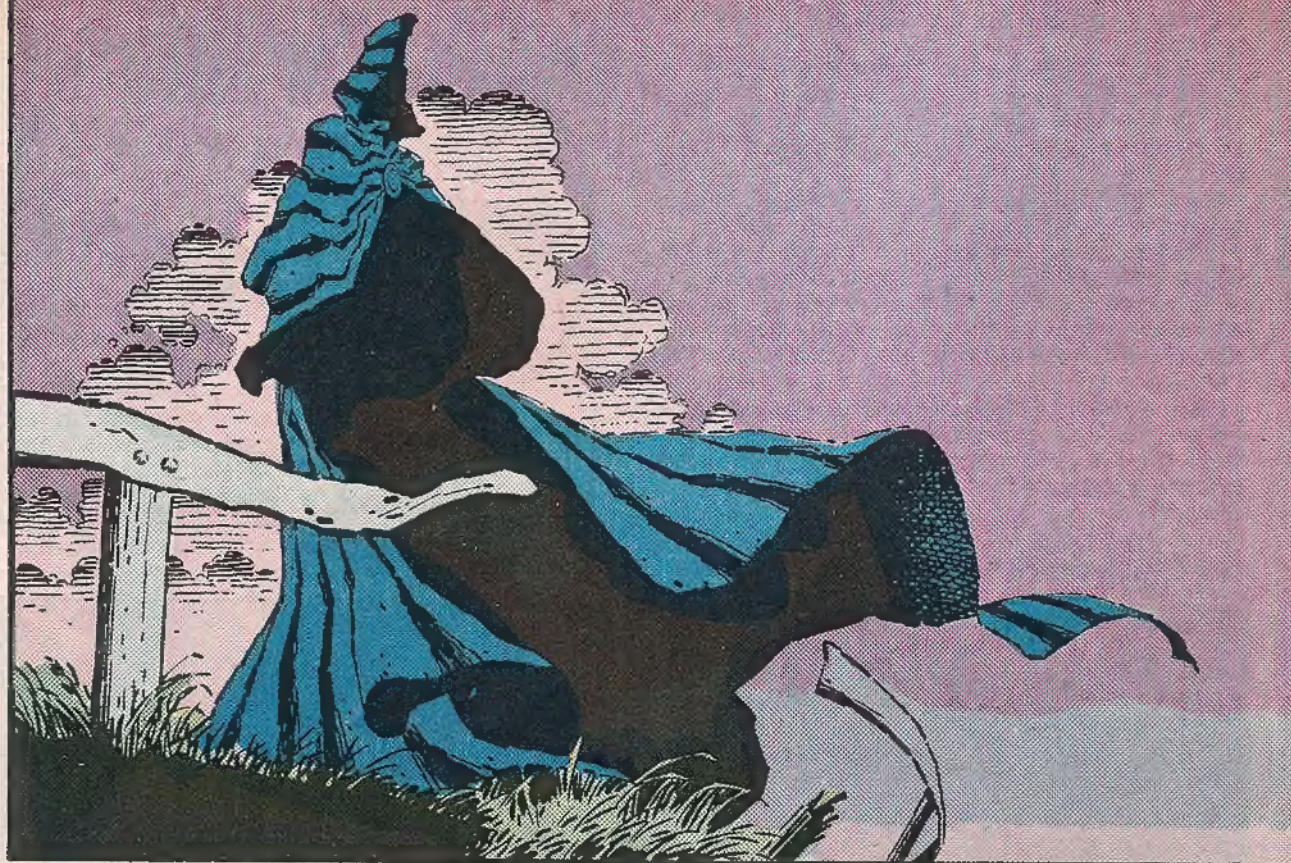
COMING ATTRACTIONS

© 1986 Marvel Comics

Group. All rights reserved.

The meeting you've been waiting for - in this year's CAPTAIN AMERICA ANNUAL!





With Dagger missing, Cloak is getting mean!

Titles Shipping May 6 On Sale May 27

☐ **CLOAK AND DAGGER #8**—What happens when Cloak captures criminals without Dagger? All we dare say here is that quick death is *lightest* punishment! Where is Dagger, anyway? Marseilles, France is no city for anyone to be alone in—not even a girl with Dagger's powers! "Vacation" is written by Bill Mantlo, penciled by Mike Mignola and inked by Terry Austin. 75c.

☐ **DAREDEVIL #234**—Daredevil becomes involved in a wild adventure with Madcap! Written by Mark Gruenwald and illustrated by guest-artists Steve Ditko and Klaus Janson. 75c.

☐ **FRAGGLE ROCK #8**—It's the race of the year at Fraggle Rock! Winner take all—and that includes the surprise of a lifetime: the strange transformation of Lanford, the monster plant! "The World's Funniest Race" is written by Stan Kay and drawn by Marle Severin. A Star Comic. 75c.

☐ **MASTERS OF THE UNIVERSE #3**—Hordak has Prince Adam trapped in his slippery Slime Pit! But that's just the start of trouble for He-Man's alter ego, because Hordak isn't Hordak any more... now he's *Hurricane Hordak!* "Garden of Evil" is written by Mike Carlin, penciled by Ron Wilson and inked by Dennis Janke. A Star Comic. 75c.

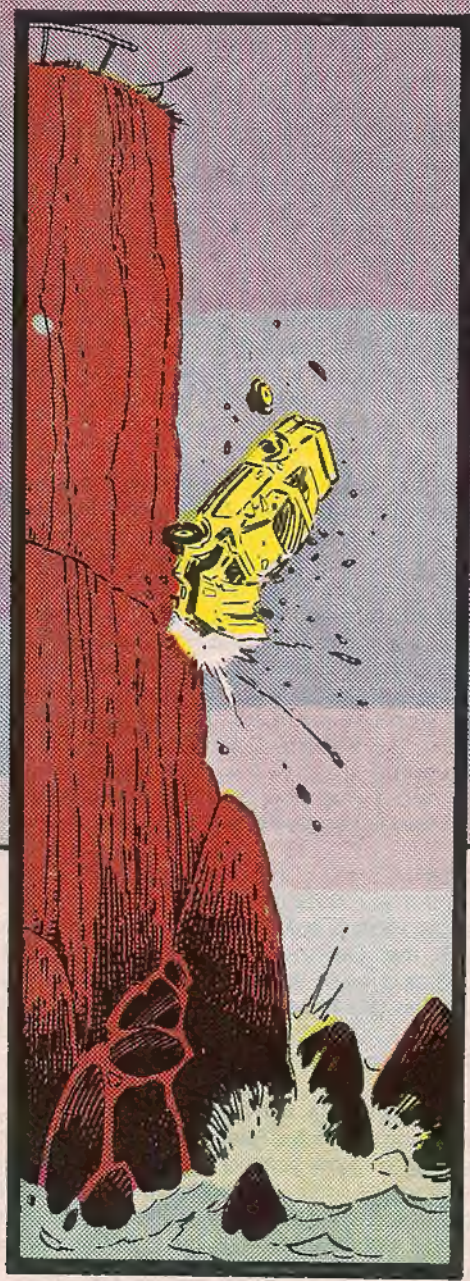
☐ **THE NEW MUTANTS #43**—A gift for Cannonball's mother causes some big trouble in Kentucky, because helping the New Mutant is the mutant rock star Lila Cheney, who once tried to steal the world! Guest-starring the Dazzler! "New Song for Old" is written by Chris Claremont, penciled by Jackson Gulce and inked by Kyle Baker. 75c.

☐ **PETER PORKER THE SPECTACULAR SPIDER-HAM #10**—J. Jonah Jackal takes Peter Porker with him into the jungles of the Amazon in search of "The Lost Temple of the Golden Retriever." Written by Steve Skeates and drawn by Joe Albano. A Star Comic. 75c.

☐ **WEB OF SPIDER-MAN #18**—Where has Spider-Man been? The mystery is revealed here! Peter's a man with no ID, no money, no clothes... and he's one long way away from home! How he gets back to New York City from Appalachia will have Spideyphiles everywhere on the edges of their seats! "Games" is written by David Michelinie, penciled by Marc Silvestri and inked by Kyle Baker. 75c.

☐ **WEST COAST AVENGERS #12**—The WCA face off with a whole gang of new super-villains—Quantum, Zzzax, and Halflife. And while they're busy trying to get these menaces under control, an older enemy of theirs makes an incredible return! "Attraction Between Two Bodies" is written by Steve Englehart, penciled by Al Milgrom and inked by Joe Sinnott. 75c.

☐ **CONAN THE KING #36**—Conan carries the war to Nemedia! But any victory he wins may be permanently destroyed because the traitor Crassus has Conan's son, Taurus! "Road to Empire" is written by Don Kraar, pen-



cited by Judith Hunt and inked by Art Nichols. 48 pages. \$125.

□ **SWORDS OF THE SWASHBUCKLERS #8**—The war against the Colonizers becomes bogged down, literally, when Raader and her pirate crew travel to a planet covered with swamps, and offer their aid to defend that world against the Colonizer hordes! "Bog-Thing" is written by Bill Mantlo, penciled by Geoff Isherwood and inked by Ricardo Villamonte. An Epic Comic. Direct Sales only. Baxter paper. \$150.

□ **MARVEL SUPER SPECIAL #40 LABYRINTH**—The Goblins will get you if you don't watch out! For one teen-age girl, that message becomes terrifyingly true when her baby brother is kidnaped, and the only way she can rescue him is to travel to the dangerous Goblin Kingdom! Adapted from the Jim Henson fantasy movie, by writer Sid Jacobson and artist John Buscema. A Marvel Magazine. \$2.50.

Titles Shipping May 13 On Sale June 3

□ **ALPHA FLIGHT #38**—Alpha Flight teams-up with the Sub-Mariner to stop the overwhelming hordes of Atlantis! But that's nothing compared to the wrath of Pestilence! "Pestilence" is written by Bill Mantlo and penciled by Dave Ross. 75c.

□ **CAPTAIN AMERICA #321**—By popular demand, the villain you love to hate is back—Flag-Smasher! This time he's leading a band of terrorists who are holding a group of Americans hostage! How can Captain America save them before Flag-Smasher carries out his "Ultimatum"? Written by Mark Gruenwald, penciled by Paul Neary and inked by John Beatty. 75c.

□ **EWOKS #9**—A search for a fantastic pearl becomes a duel to the death when Wicket and Teebo are captured by a mysterious race living beneath the Great Lake of Endor! "The Undersea Kingdom" is written by Dave Manak, penciled by Warren Kremer and inked by Jon D'Agostino. A Star Comic. 75c.

□ **GROO THE WANDERER #19**—To everyone who thought we wouldn't dare, the nightmare of Groo's sister, Grooella, continues! By Sergio Aragones with kibitzing by Mark Evanier. An Epic Comic. 75c.

□ **HEATHCLIFF #10**—It's an hilarious battle of wits—and half-wits—as Heathcliff takes on a modern Captain Kidd and a shipful of cut-throat buccaneers in a haunted lighthouse filled with treasure! "The Haunted Lighthouse" is written by Angelo DeCesare, penciled by Warren Kremer and inked by Jacqueline Roettcher. A Star Comic. 75c.

□ **THE AMAZING SPIDER-MAN #280**—What do you do when a gang of super-villains gets together to make a lot of money out of crime? If you're Silver Sable, Inc., which makes its money catching crooks, you hire Spider-Man! But will even Spidey be enough to stop Hydroman, Speed Demon, the Beetle, Boomerang and the rampaging Rhino? "Masters of Destruction" is written by Tom DeFalco, penciled by Ron Frenz and inked by Brett Breeding. 75c.

□ **THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR #10**—For those who crave information, this history of comicdom's most famous foursome is it! Story synopses, color cover reproductions and complete story and art credits—it's the next best thing to having the actual classic FF comics! Compiled by George Olshewsky. \$125.

□ **THE VISION AND SCARLET WITCH (Limited Series) #12**—So much is happening in this finale that we had to make it double-sized just to fit everything in! Wanda's and Vision's child is born! Quicksilver makes a shocking decision! Nekra and the Grim Reaper come looking for trouble! Wonder Man guest stars! And Doc Strange delivers! If you think we forgot about Glamor and Illusion, Crystal, Norm Webster, and—heck, instead of telling you about it, buy a copy and find out why we're so excited about this smash finish written by Steve Englehart, penciled by Richard Howell and inked by Frank Springer. \$125.

☐ **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #10**—Where else could you find so many heroes and villains crammed between two covers? Everything you ever wanted to know about your favorite heroes' and villains' powers, weaknesses, histories—plus up-to-date delineations of each done by top artists, all inked by Joe Rubinstein. Written by Mark Gruenwald and Peter Sanderson. \$150.

☐ **SAVAGE SWORD OF CONAN #127**—Because you asked for it—Conan takes to the high seas once more! But if you think he's with an ordinary pirate crew, guess again—one of the mates is Valeria! "Reunion in Scarlet" is written by Don Kraar and penciled by Mike Docherty. A Marvel Magazine. \$1.50.

Titles Shipping May 20 On Sale June 10

☐ **MARVEL AGE MAGAZINE #42**—We reveal what makes the world's greatest power tool tick with our special cover feature on Epic's Steelgrip Starkey! Plus: a peek at the latest Star Comic of all: THE HUGGA BUNCH! Even with all of that, we still found room for Coming Attractions, the Mutant Report, Newswatch, Star Spotlight, New Talent Showcase, Fred Hembeck, Stan's Soapbox, your letters and ... Salicrup's Section! Direct Sales only. Mando paper. 50¢.

☐ **THE AVENGERS #271**—The New Masters of Evil want the new Yellowjacket! And the Wasp's love life just might become the death of her yet! "Breakaway" is written by Roger Stern, penciled by John Buscema and inked by Tom Palmer. 75¢.

☐ **SAVAGE TALES #6**—Do you like your stories as explosive as an ammo dump torched by a Molotov cocktail and as fast-paced as a Minuteman missile rocketing towards ground zero? Then you must not miss the tales John Severin, Vince Waller, Mike Docherty and Armando Gil have packed between the covers of this issue! A Marvel Magazine. \$1.50.

☐ **STEELGRIP STARKEY (Limited Series) #1**—Introducing a new kind of hero—a good, hardworking joe who's out to prove that the right man with the right tool can work miracles! He's Steelgrip Starkey, America's hardest working hero! Written and penciled by Alan Weiss and inked by James Sherman. An Epic comic. Direct Sales only. Baxter paper. \$1.50.

☐ **DOCTOR STRANGE GRAPHIC NOVEL**—Doctor Strange returns to the Ancient One's Himalayan home to do homage to his departed master, and discovers that his mentor has left one last—and very baffling—gift. Written by J. Marc DeMattels and painted by Dan Green. Baxter paper. \$5.95.

☐ **CONAN THE BARBARIAN #186**—Conan and his legendary crew of bloodthirsty pirates take to the sea again, in search of high adventure! "The Crimson Brotherhood" is written by Don Kraar, penciled by Mike Docherty and inked by Dave Simons. 75¢.

☐ **G.I. JOE #51**—New Joes join the team! A new Dreadnok signs on with Cobra! And if you thought Zartan was deadly—wait until you meet his brother and sister: Zandar and Zarana! "Thunder Machine" is written by Larry Hama, penciled by Rod Whigham and inked by Andy Mushynsky. 75¢.

☐ **THE INCREDIBLE HULK #323**—Why is Banner becoming a mere shadow of himself? Only the Vision can find the answer in "Certain Intangibles." Written and penciled by Al Milgrom and inked by Bob Wiacek. 75¢.

☐ **MUPPET BABIES #9**—Miss Piggy's dream of becoming Cleo-piggy, the famous princess of the Nile, turns into an Egyptian nightmare for herself, Kermit, Fozzie and the rest of the Muppet Babies in "The Princess of the Nile." Written by Stan Kay and drawn by Marie Severin. A Star Comic. 75¢.

☐ **X-MEN #209**—It's the Hellfire Club vs. the X-Men vs. Nimrod with all of them out to get Rachel! There's hell to pay for anyone who crosses their paths—even if they're Spiral and the Body Shop! Which mutants will die? "Salvation" is written by Chris Claremont, penciled by John Romita Jr. and inked by Dan Green. 75¢.

☐ **THE MARVEL SAGA #10**—Marvel Girl meets the X-Men! Doctor Strange meets Nightmare! Spider-Man faces off with Doctor Octopus! The Fantastic Four team up with Anti-Man to battle Doctor Doom! Happy Hogan and Pepper Potts meet Tony Stark! Liz Allen and Betty Brant meet Peter Parker! The Super Skrull pays his first visit to the Fantastic Four! And that's just the beginning of the excitement in this issue of the linear retelling of the entire history of the Marvel Universe! With stories by Stan Lee and Chris Claremont, and art by Jack Kirby, Steve Ditko, Don Heck, John Buscema, and Bill Everett. Plus, some new art by Ron Frenz and Al Milgrom, and a wraparound cover by Ron Frenz. Compiled and researched by Peter Sanderson.

☐ **THE ETERNALS #12**—Total war takes on a whole new meaning in this climax of the Eternals/Deviants War! Has Deviant High Priest Ghaur truly become a Celestial? Will the Eternals be annihilated and Earth destroyed as a result? All we dare say is that everything ends with this giant-sized issue written by Walt Simonson, penciled by Keith Pollard and inked by Danny Bulanadi. \$1.25.

☐ **CAPTAIN AMERICA ANNUAL #8**—What do you get when you want the Total Exterminator of the Super Sol-You get TESS-1—the ultimate man-killing robot! Its target is Cap! But when Wolverine enters the fray, TESS-1 just might bag two for the price of one! Written by Mark Gruenwald, penciled by Mike Zeck and inked by John Beatty. \$1.25.

☐ **POWER MAN AND IRON FIST #125**—If you thought the final issue of SECRET WARS II was a blockbuster, wait until you see what happens in this giant-sized battle-filled finale! The only thing we'll say is this: if you're going to try and destroy the Heroes for Hire, then you have to play some pretty mean "Hardball." Written by Jim Owsley and penciled by Mark Bright. \$1.25.

☐ **WEB OF SPIDER-MAN ANNUAL #2**—Wolverine of the New Mutants is on a rampage in New York City! What scientific experiments have driven him over the deep end? What can Spidey do to stop the mayhem? "Wake Me Up I've Gotta be Dreaming" is written by Ann Nocenti and drawn by Art Adams. \$1.25.

☐ **MARVEL FANFARE #28**—Someone is seeking revenge on the terrorist group F.L.Q., and is using Alpha Flight to get it! Written by Bill Mantlo and drawn by Ken Steacy. Direct Sales only. Hudson paper. \$1.50.



The Avengers are on the loose in the pages of *THE INCREDIBLE HULK!*

MARVEL TALES #191—Last month we told you to expect changes in *MARVEL TALES*, and we weren't kidding! *MARVEL TALES*' new format kicks off with what's been called the most controversial saga in the Marvel Universe! It's a story so powerful, it had to be told in 64 pages! It's the incredible confrontation between Spider-Man and the Green Goblin from *AMAZING SPIDER-MAN* #96, 97 and 98! If you miss this, you will miss reading the most powerful Green Goblin stories ever! Written by Stan Lee and drawn by Gil Kane, John Romita Sr. and Frank Giacoia. \$1.50.

Titles Shipping May 27 On Sale June 17

CARE BEARS #6—Poor Jackie Jasper has been snubbed by his favorite TV star, Billy Bangtalls. As Billy's show starts shooting, the Care Bears come up with a super solution to mend Jackie's broken heart! "Stuck Up" is written and penciled by Howard Post and inked by Roberta Edelman. A Star Comic. 75¢.

ELFQUEST #14—The Elves learn more about the legendary High Ones and how their fates are intertwined. Written by Wendy and Richard Pini and drawn by Wendy Pini. An Epic Comic. Mando paper. 75¢.

FANTASTIC FOUR #294—The Fantastic Four continue their search for the missing Thing. What they find is something not even they could imagine! "Hero Worship" is plotted by John Byrne, scripted by Roger Stern, penciled by Jerry Ordway and inked by Al Gordon. 75¢.

IRON MAN #210—The sorceress Morgan le Fey comes back from the grave to settle an old grudge against Iron Man. "Renaissance of Magic" is produced by the guest-team of writer Dennis Mallonjee, penciler Rick Hoberg and inked by regulars Ian Akin and Brian Garvey. 75¢.

MADBALLS (Limited Series) #1—What makes the Madballs so mad? This is the Limited Series that gives the laugh-loaded answer about the crazy creatures that are taking the toy and TV world by storm! "How It All Began" is written by Tom Jacobs, penciled by Howard Post and inked by Roberta Edelman. A Star Comic. 75¢.

PETER PARKER THE SPECTACULAR SPIDER-MAN #118—A mutant child and an unscrupulous S.H.I.E.L.D. give

Spidey more than he bargained for in "Ashes to Ashes." Written by Peter David, guest-penciled by Mike Zeck and inked by Bob McLeod. 75¢.

SECTAURS #8—Dargon and his friends venture into a Hyve full of perils! Written by Bill Mantlo, penciled by Steve Geiger and inked by Keith Williams. 75¢.

STAR WARS #107—Sometimes a reputation can hurt more than it helps. That's what Luke Skywalker discovers when he lands on a frontier-style world and discovers everyone is out to become known as the man who shot Luke Skywalker! Written by Jo Duffy, penciled by Cynthia Martin and inked by Ken Steacy. 75¢.

THOR #371—Why is a low officer from the future on the Earth of today? The answer is even more astonishing than the fate of Zaniac! Written by Walter Simonson and drawn by Sal Buscema. 75¢.

THE TRANSFORMERS #20—An Autobot deserts the cause? What will Megatron and the Decepticons do when they discover Skids' plan? Written by Bob Budiansky and penciled by Herb Trimpe. 75¢.

X-FACTOR #8—While the wave of anti-mutant hysteria continues to grow, tensions within the team are growing as well. They better find a way to face these problems and quick, because they've also got to face off with a large group of mutants and a mob of hysterical humans in Central Park! Written by Louise Simonson, penciled by Jackson Guice and inked by Joe Rubinstein. 75¢.

ALPHA FLIGHT ANNUAL #1—What can a guy do when a house loves him—literally! That's Diablo's problem when he discovers that the spirit of his long-dead lover has taken over a house and is determined to hold him inside forever unless he can find a way to put the spirit of his ancient love into Aurora's body! "Homebody" is written by Bill Mantlo, with layouts by Larry Stroman and finishes by Gerry Talaac. \$1.25.

THE OFFICIAL MARVEL INDEX TO MARVEL TEAM-UP #5—The series that tells you the who, what, when, where, why and how of everything that happened in the series that teamed Spidey up with the greatest heroes in the Marvel Universe continues! Complete story synopses, color cover reproductions, detailed story and art credits—all in one easy to read and reach volume! Compiled by George Olshevsky. \$1.25.

MORE

COMING ATTRACTIONS

Titles Shipping in June

MARVEL AGE ANNUAL #2—Special Marvel 25th Anniversary issue!

DAKOTA NORTH #3—by Thomases and Salmons.

DAREDEVIL #235—by Miller and W. Simonson.

G.I. JOE SPECIAL MISSIONS #1—Hama and Trimpe.

LABYRINTH #1—by Jacobson and J. Buscema.

MEET MISTY #6—by Robbins.

THE NEW MUTANTS #44—by Claremont, Gulce and Baker.

PETER PARKER THE SPECTACULAR SPIDER-HAM #11—by Skeates and Albelo.

THUNDERCATS #6—by Michelinie, Mooney and Breeding.

WEB OF SPIDER-MAN #19—by Michelinie, Silvestri and Baker.

WEST COAST AVENGERS #13—by Englehart, Milgrom and Sinnott.

THE INCREDIBLE HULK ANNUAL #15—by Fingerioth and S. Buscema.

MOONSHADOW #9—by DeMattels and Muth.

THE INCREDIBLE HULK AND WOLVERINE #1—Re-presenting Wolverine's first appearance.

ALPHA FLIGHT #39—by Mantlo, Ross and Talao.

CAPTAIN AMERICA #322—by Gruenwald, Neary and Janke.

DOCTOR STRANGE #79—by Gillis and Warner.

GROO THE WANDERER #20—by Aragones with Evanier.

HEATHCLIFF #11—by Gallagher, Kremer and Roettcher.

POWER PACK #26—by L. Simonson, Bogdanove and Wiacek.

THE AMAZING SPIDER-MAN #281—by DeFalco, Frenz and Breeding.

THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR #11—compiled by Olshevsky.

IRON MAN ANNUAL #8—by Harras and Neary.

X-FACTOR ANNUAL #1—by Layton.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #11—by Gruenwald and Sanderson.

SAVAGE SWORD OF CONAN #128—by Yakata, Kwapisz and Chan.

MARVEL AGE MAGAZINE #43—Previews plus fun features!

THE AVENGERS #272—by Stern, J. Buscema and Palmer.

CONAN THE BARBARIAN #187—by Owsley, Buscema and Chan.

G.I. JOE #52—by Hama, Whigham and Mushynsky.

THE INCREDIBLE HULK #324—by Milgrom and Wiacek.

THE NAM #1—by Murray, Golden and Gil.

X-MEN #210—by Claremont, Romita Jr. and Green.

THE MARVEL SAGA #11—by Sanderson.

THE AVENGERS ANNUAL #15—by Fingerioth.

MARVEL TALES #192—“The Day Gwen Stacey Died” plus “The Green Goblin's Last Stand.”

PETER PARKER THE SPECTACULAR SPIDER-MAN ANNUAL #6—by David, Beachum and Rubinstein.

DREADSTAR #26—by Starlin.

ELEKTRA #1—by Miller and Sienkiewicz.

DROIDS #4—by Manak and Romita Sr.

ELFQUEST #15—by W. and R. Pini.

FANTASTIC FOUR #295—by Byrne, Stern, Ordway and Gordon.

IRON MAN #211—by O'Neil and Mackle.

MADBALLS #2—by Jacobs, Post and Edelman.

PETER PARKER THE SPECTACULAR SPIDER-MAN #119—by David, Buckler and Baker.

THOR #372—by W. Simonson and S. Buscema.

TOP DOG #10—by Jacobson, Kremer and Roettcher.

THE TRANSFORMERS #21—by Budiansky and Perlin.

X-FACTOR #9—by L. Simonson, Guice and Rubinstein.

THE NEW MUTANTS ANNUAL #2—by Claremont and Davis.

WEST COAST AVENGERS ANNUAL #1—by Englehart.

ALIEN LEGION #15—by Zelenetz, Stroman and Emberlin.

STEELGRIP STARKEY #2—by Weiss and Sherman.

Titles Shipping in July

CLOAK AND DAGGER #9—by Mantlo, Mignola and Austin.

DAREDEVIL #236—by Miller and Mazzucchelli.

HE-MAN #4—by Carlin, Wilson and Janke.

LABYRINTH #2—by Jacobson and J. Buscema.

THE NEW MUTANTS #45—by Claremont, Purcell and Portacio.

PETER PARKER THE SPECTACULAR SPIDER-HAM #12—by Skeates and Albelo.

WEB OF SPIDER-MAN #20—by Michelinie, Silvestri and Baker.

WEST COAST AVENGERS #14—by Englehart, Milgrom and Sinnott.

CONAN THE KING #37—by Kraar, Hunt and Williamson.

SWORDS OF THE SWASHBUCKLERS #9—by Mantlo, Isherwood and Villamonte.

ALPHA FLIGHT #40—by Mantlo, Ross and Talao.

CAPTAIN AMERICA #323—by Gruenwald, Neary and Janke.

EWOKS #10—by Manak, Kremer and D'Agostino.

GROO THE WANDERER #21—by Aragones with Evanier.

HEATHCLIFF #12—by DeCesare, Kremer and Roettcher.

THE AMAZING SPIDER-MAN #282—by DeFalco, Frenz and Breeding.

THE OFFICIAL MARVEL COMICS INDEX TO THE FANTASTIC FOUR #12—compiled by Olshevsky.

BOZZ CHRONICLES #5—by Michelinie and Blevins.

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #12—by Gruenwald and Sanderson.

SAVAGE SWORD OF CONAN #129—by Kraar, Kwapisz and Chan.



It's springtime in the city for Spider-Man!

MARVEL AGE MAGAZINE #44—More sneak previews and fun!

THE AVENGERS #273—by Stern, J. Buscema and Palmer.

CONAN THE BARBARIAN #188—by Owsley, J. Buscema and Chan.

G.I. JOE #53—by Hama, Whigham and Mushynsky.

THE INCREDIBLE HULK #325—by Milgrom and Wiacek.

MARVEL TALES #193

MUPPET BABIES #10—by Kay and Severin.

THE NAM #2—by Murray, Golden and Gil.

X-MEN #211—by Claremont, Romita Jr. and Green.

THE MARVEL SAGA #12—by Sanderson.

THE AMAZING SPIDER-MAN ANNUAL #20—by Owsley, DeFalco, Beachum, and Wiacek.

ELEKTRA #2—by Miller and Sienkiewicz.

MARVEL FANFARE #29

CARE BEARS #7—by Post and Edelman.

ELFQUEST #16—by W. and R. Pini.

IRON MAN #212

PETER PARKER THE SPECTACULAR SPIDER-MAN #120—by David, Buckler and Breeding.

THOR #373—by W. Simonson and S. Buscema.

THE TRANSFORMERS #22—by Budiansky and Perlin.

MADBALLS #3—by Jacobs, Post and Edelman.

X-FACTOR #10—by L. Simonson, Guice and Rubinstein.

THE OFFICIAL MARVEL COMICS INDEX TO MARVEL TEAM-UP #6—compiled by Olshesky.

FANTASTIC FOUR #296

SAVAGE TALES #7

STEELGRIP STARKEY #3—by Weiss and Sherman.

NEWSWATCH



ITEM: X-FACTOR editor Bob Harras, late of Bob Budiansky's nefarious "Bob Squad," is now a full editor at Marvel, overseeing (with the help of assistant Don Daley) G.I. JOE, THE INCREDIBLE HULK, POWER MAN AND IRON FIST, SECTAURS, G.I. JOE SPECIAL MISSIONS and, of course, X-FACTOR.

A load like that might be more than enough to keep a normal man's hands full, but not Bob's. He's also hard at work writing stories for the soon to be released S.H.I.E.L.D. Limited Series.

Taking over Bob's position as Associate Editor for Special Projects will be Mike Higgins. Replacing Mike as Mike Carlin's assistant will be Bobbie Chase and taking her spot as Bob Budiansky's assistant (still with us?) is the man who is the focus of our next...

ITEM: Andrew Perry is his name, and he comes to Marvel all the way from Antioch College in Yellow Springs,

Ohio! You may well wonder what an aspiring Film and Literature major from a midwestern liberal arts college is doing in the middle of the

madness at Marvel. As Andrew told us, he's one of many students all over the United States involved in a program called Co-op Education that mixes scholastic studies with practical work experience. Antioch's program with Marvel was arranged through Marvel's president Jim Galton, who happens to be an Antioch alumnus. Andrew is Antioch's first student at Marvel and will be here for three months. He will then return to Antioch and be replaced, for another three month period, by another student. This rotation system is designed to give as many students as possible opportunities to discover what it's like working for companies, so that they'll be better able to make career decisions when they graduate.

Andrew's education at Marvel will be different from the other students who follow him. For with the aforementioned shuffling around, Bob Budiansky found himself without an assistant. Editor-in-Chief Jim Shooter was interviewing Andrew at the time and, impressed with Andrew's answers, offered the assistantship to Andrew for the three months he'll be at Marvel.

Bob couldn't have been happier. "Andrew's a fine, enthusiastic worker," Bob said. "He's doing real work for me and he's learning a lot."

Even after Andrew leaves, he hopes to stay in touch with the friends he's making and, who knows, perhaps come back and become a full-fledged staffer.

All right, everyone, you've taken your bows, now get back to work!

BULLPEN BIRTHDAYS

BULLPEN BIRTHDAYS

May 3	Bill Sienkiewicz
May 6	Robbie Carosella
May 6	David Michelinie
May 18	Alan Kupperberg
May 18	James Fry
May 23	John Bolton
May 26	Herb Trimpe
May 29	Jim Salicrup
May 31	Andy Yanchus

THE TOP TEN

Hey, everybody! It's time for the Top Ten! This is a listing of the ten best selling titles (in Direct Sales) for the month of February, as provided by our own Carol Kallish, Director of Specialty Sales!

- 1—X-FACTOR #5
- 2—X-MEN #206
- 3—MARVEL UNIVERSE #7
- 4—ALPHA FLIGHT #35
- 5—FANTASTIC FOUR #291

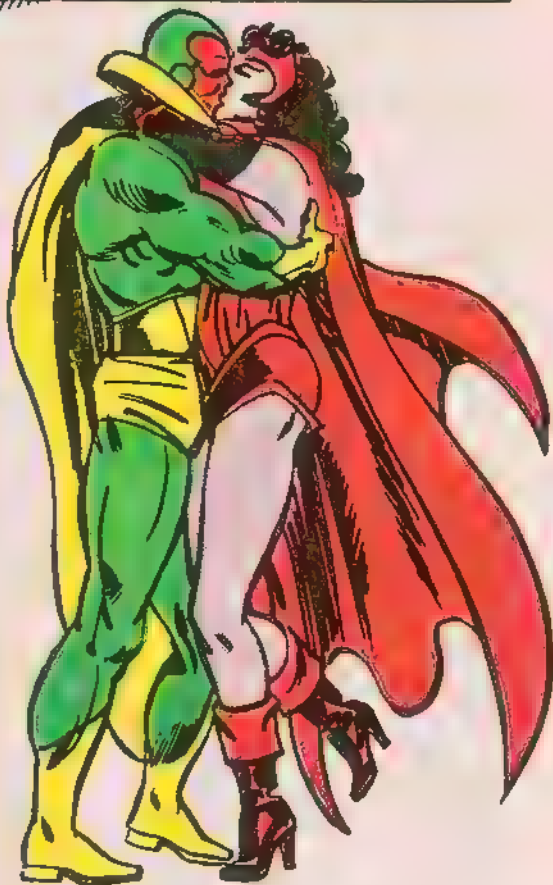
- 6—NEW MUTANTS #40
- 7—WEST COAST AVENGERS #9
- 8—AMAZING SPIDER-MAN #277
- 9—WEB OF SPIDER-MAN #15
- 10—FIRESTAR #4

As everyone knows, February is a big month for togetherness, what with Valentine's day and all! So it shouldn't be a surprise that so many of the top ten are team books this time out, right?—AP

NEWSWATCH EXTRA

THE VISION AND THE Scarlet Witch™

DOUBLE SIZED CLIMAX!



It began with a four-part crossover with the WEST COAST AVENGERS, had more villains and guest-stars than practically any three series combined, and explored some very special relationships, including the one between the series' stars. After 11 issues, THE VISION AND THE SCARLET WITCH is coming to its inevitable conclusion. Issue #12 will tie up some loose ends, leave others open for future tales, and throw in some interesting surprises as well. And we're all invited to witness the birth of the happily married couple's bundle of joy, too!

Since it began a year ago, the Limited Series has been one surprise after another. We've seen the Vision become more and more human and discover a family he didn't realize he had. We saw the progression of Wanda's pregnancy, the trouble between Crystal and Pietro, and we witnessed the love that a man and woman share. We've watched as Magneto, Glamor and

Illusion, Dr. Strange, Captain America and the Sub-Mariner, Luke Cage, Spider-Man, and others shared in the relationships that make up Vision and Wanda's world. And we've seen more than a fair share of villains such as Nekra, the Grim Reaper, Ultron, the Salem Seven, the Toad, and Samhain. It's been a busy year!

How do you top all of that in the one issue finale? You don't. You just keep up the standards set in the previous eleven outings. THE VISION AND THE SCARLET WITCH #12 will be a double sized issue that will see Wanda finally give birth. "But it's not as straightforward as that might sound," explained writer Steve Englehart. "There will be some unexpected developments concerning the birth of the child."

Steve stressed that he isn't interested in doing tragedy in this book, but there will be complications. Wonder Man will also be paying a visit to tie up some loose

plot threads from the series' beginnings. These concern Nekra and the Grim Reaper and will provide a good portion of the action for the wrap-up. Wanda's attending physician, Dr. Stephen Strange, will also be on hand, of course. And what about the zombie that looked like Simon Williams, hmm? "I hope to bring everything full circle," said Steve.

"The events concerning Quicksilver will not be resolved, as I have plans for him that will concern much of the Marvel Universe," said Steve. "And that surprising revelation about Glamor and illusion from issue #9 won't be resolved as [artist] Richard Howell and I have plans for them that will take place after the end of the series."

But Steve does hope to bring the series to a fairly tight conclusion as far as all the ongoing plot lines that involve Wanda and the Vision and the ongoing relationships of those characters.

We can also look forward to a cameo appearance by Wanda and Vizh in the WEST COAST AVENGERS ANNUAL, due out the following month. "That will give us a chance to see them one month after their series has ended and see how they're doing," said Steve.

Now that he has seen almost all of the finished stories and has had a chance to reflect, how does Steve feel about the whole project? "I've liked doing the series a lot. It's probably the most unique—to use an overused word—series I've ever done. Doing a book like VISION AND THE SCARLET WITCH, a book that concentrated almost entirely on the theme of the relationship between a man and a woman, is different for comics and for me," he explained.

Working with these characters has been something of a homecoming for the writer. "I like these characters and always have. I had them for four and a half years in THE AVENGERS way back when. I've always felt that I had a pretty good handle on who they were and it's been interesting playing them out in a concentrated fashion like this. Back in my days on THE AVENGERS they were sort of the driving force of that period, but they were still only two of seven characters and other things were going on. But here I was able to really explore Wanda and Vizh's relationship," said Steve.

Another aspect of the book that Steve liked was setting each issue a month apart in real time and keying the action into Wanda's pregnancy. "The idea of setting the stories in real time has been fun because we got to go through the situation of the pregnancy and see it at its different phases," he said.

Pregnancies previously depicted in comics have usually followed the route of heroine gets pregnant one summer, has baby next summer, and readers didn't get to see much of her in between. "I have kept Wanda an integral part of the series even as she's gone through pregnancy," said Steve.

The underlying theme behind THE VISION AND THE SCARLET WITCH has been love. That will still be the theme in issue #12. "It's been nice living with these people through the year and really getting into them on this much deeper level," explained Steve. "Exploring Vision's new personality that Roger Stern set up for him in THE AVENGERS has been a personal favorite for me. I'm sorry that it's over."

In one of the early issues, editor Jim Salicrup asked the readers if they would like to see the series continue beyond its twelve issue run. According to Steve, about nine and a half out of every ten letters wanted to see more of the mutant and her synthozoid hubby. "We've had a continuous deluge of letters. The reader response has been just great," said Steve.

One plot line that was hinted at in issue #7 and came to a head in #10 is the Quicksilver situation. "I have big plans for him," hinted Steve. "Quicksilver, over the last five issues of the Limited Series and then on after that, is moving toward becoming a major player in the Marvel Universe again. After being in the background for such a long time, he'll again be important—and not in the way everyone was expecting. Things have happened to him throughout the series, particularly in issue #10, that are very much in character for him but unexpected as well."

With the revelation of Crystal's affair with Wanda and Vizh's Leonia neighbor, Norm Webster, Quicksilver has taken on a frightening new persona. "He feels he is all alone in the world. We even see him as a crazed hermit living in Antarctica. As the series draws to a close and then beyond that, we intend for Quicksilver to become a major villain," revealed Steve. "We'll be playing him as a hot-headed paranoid who can't deal with the world as he conceives it. This will lead to complications concerning the West Coast Avengers and possibly the entire Avengers team."

And unlike Yellowjacket, who never really wanted to be bad but went over the deep end and regretted it, there will be no such turn around for Quicksilver. "His character has been heading in this direction since he was first introduced. He's always felt that people were laughing at him behind his back and looking down upon him. And they sort of were, but it was mainly his own fault," explained Steve.

THE VISION AND THE SCARLET WITCH has had a couple of interesting firsts for a comic. We've watched a pregnancy develop month by month, seen a heroine have an affair, seen a husband leave his wife and child, and experienced the love of two people up close and personal. "In a very weird way, this is almost the 'Dynasty' of the Marvel Universe. It's high class soap opera in a super hero setting. I tried to make the series like 12 beads on a necklace, each one viable and part of the whole," said Steve.

So go out and get that final bead. There's just too much going on for you to miss it.

—Bill Slavicsek

Quicksilver—the son of Magneto is once again an Evil Mutant!



BARRY WINDSOR-SMITH, JACKSON GUICE AND BOB WIACEK JOIN MUTANT ARTISTS

People are talking. They've been noticing the latest covers of *NEW MUTANTS* and wow, are they excited! You have seen them, haven't you? As of issue #40, the wonderful art of Barry Windsor-Smith has been gracing the *X-Babies'* covers. Barry has been getting more and more involved in the merry mutant myth-making with his occasional guest art jobs in *X-MEN*. You did happen to catch his recent work on "The Wounded Wolf" in issue #205, didn't you?

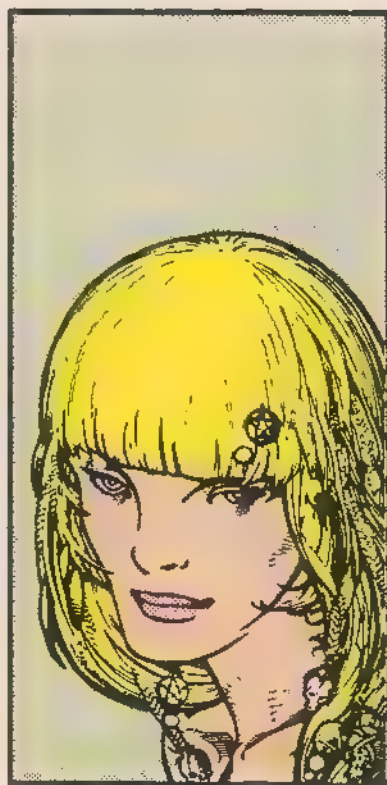
Barry will be turning out some really wild and fantastic cover art for *NEW MUTANTS* during the next couple of months. And don't forget the new inside art team that's taking mutantdom by storm—Jackson Guice and Bob Wiacek!

You might be tempted to buy the books just for the great and terrific art, but there are great and terrific stories to go with it. Take *NEW MUTANTS* #44, for example. This issue features the return of Charles Xavier's son, the mutant called Legion. Last time the New Mutants met him, things got a bit out of hand.

Actually, they're pretty lucky that they survived to meet him again. A new crisis allows his multiple (and rather nasty) personalities to take him over again, and then it's up to the New Mutants to make things right. Let's just say that that's easier said than done.

Over in *X-MEN* #210, things are of a more quiet and low-key nature. Actually, they couldn't be lower! Everyone is back home and together, but everyone's general outlook is at an absolute low. Events of recent times have spirits down and a sinking feeling is much in evidence. And just when it looks like the worst is upon them, the X-Men receive an offer they may not be able to refuse. They are invited to join their most dangerous enemies! Yes, the X-Men are asked to become members of the dreaded Hellfire Club!

And then, the following month, in *NEW MUTANTS* #45 and *X-MEN* #211, the mutants all join in Marvel's 25th Anniversary celebration with special stories just for the occasion. We'll have more info on these issues next time. Stay tuned!



Old and New Combine in CLASSIC X-MEN™

Okay, mutant history buffs, how many of you out there remember where, when, and why the new X-Men got together? Who was the first super-villain to give comicdom's most popular mutants a hard time? And here's a tough one, who was the first of the new X-Men to die?

No, you're not participating in the first installment of the Mutant Report Trivia Contest. This is the exciting announcement that all of the newer mutant mavens have been waiting for! Marvel will be reprinting—beginning with their very first appearance—those original new X-Men stories that started it all! And if you were around the first time or are

lucky enough to be the proud owner of those classic issues, stick around. There's plenty for you to be excited about, too!

We're calling the new book *CLASSIC X-MEN*. We think the title is appropriate, but it's more than just your average, everyday reprint series. The mutant editorial office here at Marvel has dusted off those first tantalizing adventures of the mutant team that took comicdom by storm (no pun intended!), re-packaged them, and added all new material as icing on the cake!

For those of you unfamiliar with the actual mutant history, this series offers you a wonderful opportunity to

catch up on the beginnings of Marvel's mutant heroes. If you were there the first time, this series will provide a great way to relive and reminisce about the good old days. *CLASSIC X-MEN* will begin with the reprint of the issue that started it all, *GIANT-SIZE X-MEN* #1. It will be a condensed version of the Len Wein-Dave Cockrum creation that asked the \$64,000 question, "What are we going to do with 13 X-Men?" "Second Genesis" also introduced the new, never before seen mutants Storm, Thunderbird, Colossus, and Nightcrawler.

Subsequent issues will re-present the all-new, all-different X-Men from their regular series, beginning with

the first issue (#94) and progressing from there on a monthly basis. What makes it even more exciting, especially for long-time collectors and followers of the series, is the approximately five new pages of art and story being added to the original tales. Dave Cockrum, the original artist on the series' initial run, will be handling the new art chores. Chris Claremont (you remember him), who began chronicling the new X-Men's adventures with that first regular issue and hasn't stopped yet, will be writing the new material.

The new story and art will be depicting scenes that happened off panel in the initial telling of the tales. So you'll be seeing things that were only hinted at in the series' first outing. These additions will give a new element and clarity to the classic adventures, and it's an added bonus that the original creators are involved!

Not enough, you say? You want more, you say? Well, hang on, there is more! Chris will be teaming with artist John Bolton (Remember their great work on *THE BLACK DRAGON* for *EPIC*?) to produce even more new material for *CLASSIC X-MEN*! The two will combine their magic to create special back-up stories for the series. What these little tales will deal with is a surprise, but we promise you won't be disappointed!

For those of you who missed these great tales 10 years ago and for those who might want their memories jogged, here's a brief preview of what you can look forward to from the first year of *CLASSIC X-MEN*.

After re-presenting the condensed version of the giant-size origin story by Wein and Cockrum that set the stage, *CLASSIC X-MEN* will switch to the regular series and the beginning of the all-new X-Men. Dave will continue handling the art chores throughout the first year (and beyond that, too!), but with *CLASSIC X-MEN* #2 we'll see how Chris took Len's concept and started it down the road to the present. The team is trimmed from 13 to seven members and is given a baptism by fire as they go up against Count Nefaria and his Ani-Men!

Then the ball really gets rolling. The conclusion of that confrontation includes the death of one of the new X-Men, and while they are mourning their friend's sacrifice they are attacked by the demon Kierrok, the Shatterer of Souls.

The year will continue with the return of Havok and Polaris (but not necessarily as friends), the new team's first life and death struggle against the Sentinels, a daring

space rescue, a fierce fight against the original X-Men, and the spectacular birth of the Phoenix!

Not enough action, you say? Okay, then add in the following items of interest. As the first year draws to a close, we'll also be treated to a super-slugfest against Black Tom Cassidy and the Juggernaut, more tantalizing subplots than you can shake a wet Nightcrawler at, and the team's first introduction to a gentleman who men call Magneto!

And then begins year two . . . !

Let's review then. The history making first new X-Men stories, complete with all new added scenes by the original creators, as well as all new back up stories by Claremont and Bolton, are all being combined in one eagerly awaited monthly package called *CLASSIC X-MEN*. Now's your chance to get out there and look up the answers to those questions! Each issue is a prize you'll treasure for a long, long time.

—Bill Slavicek



MUTANT MADNESS INVADES CANADA?

Mutant mania is heating up over in ALPHA FLIGHT. In the next few months, Aurora is going to try to reverse the process that has made her a non-mutant and cut off her connection with her brother. With Box's help, she'll attempt to once again become an identical twin to Northstar in the sense that their powers will complement each other and once again be symbiotic.

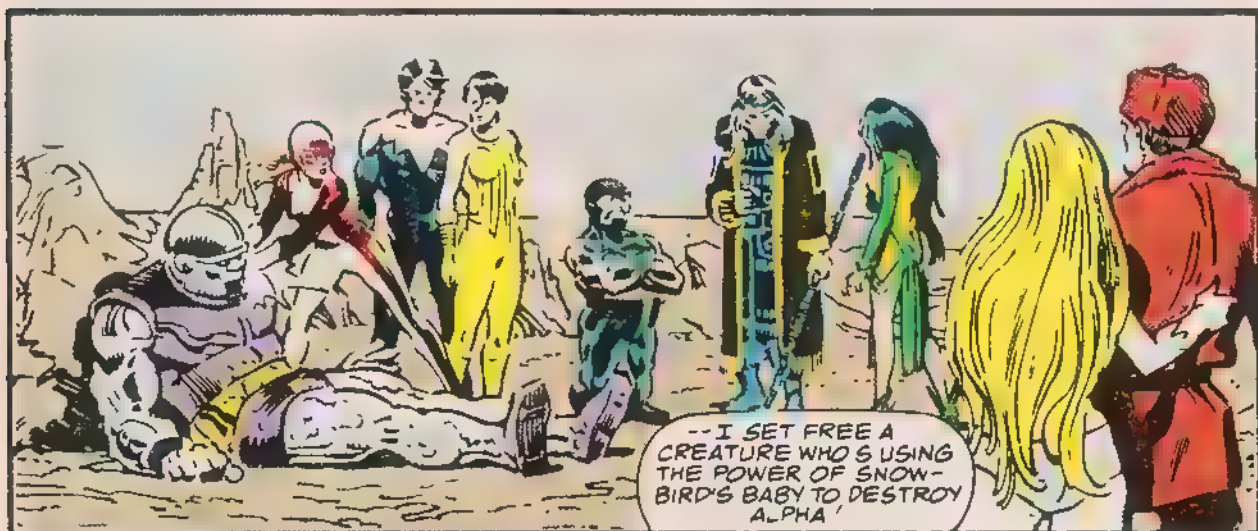
These attempts will have unanticipated side effects and will draw guest star Dagger into the story.

Questions will be asked on whether her light and the light emitted by Aurora and Northstar have similar origins. Could Dagger herself be a mutant? We'll find out.

Northstar won't know that all this is going on until everything is finished—for better or worse. Then questions will be raised about the widespread anti-mutant hysteria and whether Aurora should once again be subjected to something she is now safe from. But is the hysteria as everyone thought? Does Canada regard its

mutants with the same loathing with which America regards its mutants?

Northstar himself will bring up this question, when he realizes that the Canadian public seems to accept him and not care much about his mutant status. Writer Bill Mantlo will be raising these points and issues as a counterbalance to Chris Claremont's stories. Perhaps the mutant hysteria is not yet world-wide, but endemic to America. It will be interesting to watch the events unfolding up north.



X-FACTOR X-CLUSIVE

Speaking of new developments, let's give a special welcome to X-FACTOR's new writer, Louise Simonson! This lady is no stranger to mutant kind. In fact, she was editor of THE X-MEN for quite a number of years until she decided to try her hand at the typewriter. Along with her regular writing for POWER PACK, Louise took over X-FACTOR with issue #6 (which still might be on the stands

if you hurry!). If you haven't been reading the comic of the year, now's a good time to start!

Some of the things Louise has planned for X-FACTOR in the months ahead include a close look at the ramifications of the Jean Grey-Scott Summers-Madelyne Summers situation. Yes, Jean has found out about Cyclops' wife and we'll be seeing

some of the effects of that discovery. Angel's girlfriend, Candy Southern, is due for a visit, too. But how does Warren feel about that? Hmmmm...

And if subplots aren't enough to pique your interest, how about guest-stars? How about a whole underground colony full of guest-stars? How about the Morlocks?!? We thought that would get you

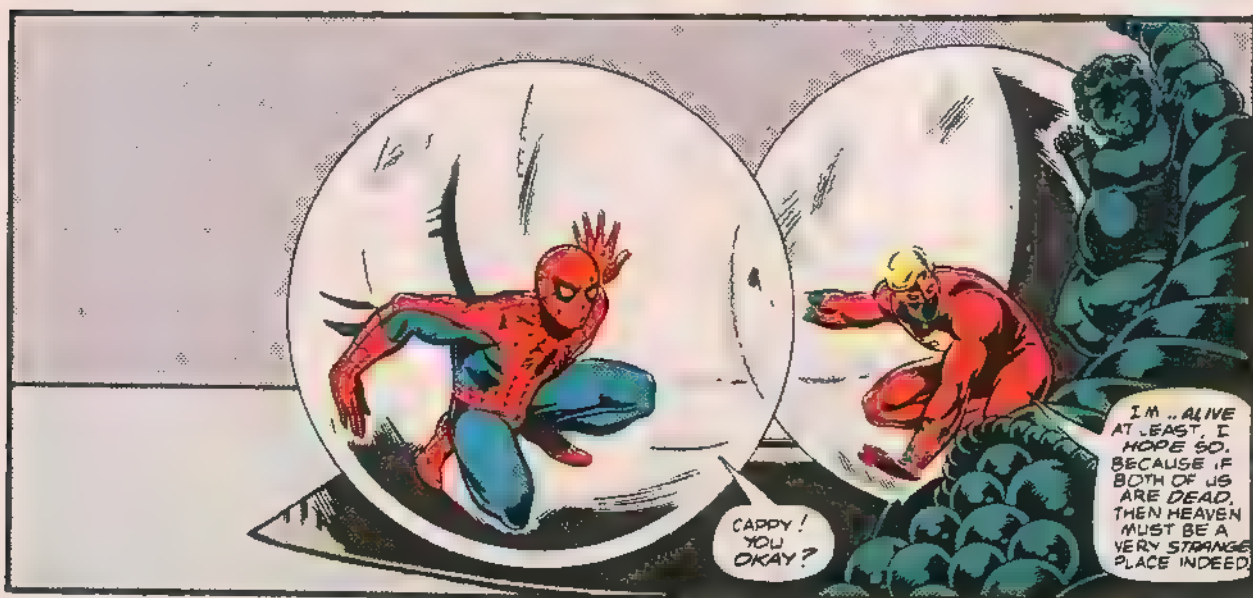
CAP MEETS WOLVERINE

In this year's CAPTAIN AMERICA ANNUAL, Cap finally comes face to face with one of Marvel's major mutants, Wolverine. It all starts when T.E.S.S. 1, a robot created in World War II for the express purpose of destroying American super soldiers, is reactivated by the mutant Overlord, who plans to use it to help him take

over America itself! Unfortunately, the plethora of super-powered beings running around has confused T.E.S.S. (which stands for Total Elimination of Super Soldiers, by the way). It can't tell the difference between super soldiers created to fight wars and super-powered beings such as mutants!

Cap and Wolverine end up fighting side by side, in an uneasy alliance that's destined to surprise you! The story is written by Mark Gruenwald, with art by Mike Zeck and John Beatty, who were the regular CAPTAIN AMERICA art team three years ago and are returning for this special occasion!

MARVEL TEAM-UP BREAKS INTO MARVEL TALES™



For more than a decade now, MARVEL TALES has reprinted classic stories from the pages of THE AMAZING SPIDER-MAN. For older fans, these reprints have served as reunions with old friends, and newer fans have been given the opportunity to thrill to the wall-crawler's early adventures for the first time.

But soon, MARVEL TALES will be going through a drastic change! MARVEL TALES #190 will be the last issue to reprint stories from THE AMAZING SPIDER-MAN in chronological order! The two following issues will reprint the anti-drug story from SPIDER-MAN #96-98, a story which caused the Comics Code itself to be changed! And then, beginning with issue #193, MARVEL TALES will feature Spider-Man and a galaxy of guest stars as it proudly re-presents stories from MARVEL TEAM-UP by none other than X-MEN and NEW MUTANTS writer Chris Claremont and a group of notable artists including John Byrne!

Once again, you'll be clinging to the edge of your seat as Spider-Man joins forces with Havok and the Mighty Thor to battle the awesome Living Monolith! You will thrill to the sight of Spidey, the Human Torch, and the original Ms. Marvel fighting the powerful Super-Skrull! And you'll gasp as the web-slinger and

England's greatest hero, Captain Britain, find themselves at the mercy of Arcade, the master of Murder-world!

"Marvel's reprinted SPIDER-MAN several times. The old-time readers have seen the AMAZING SPIDER-MAN stuff two or three times already," MARVEL TALES Editor Jim Owsley says, explaining the format change. "With Chris's and John's popularity now, a lot of fans are interested in seeing their early work." And that's just what MARVEL TALES will give them—a glimpse of the work of two of the most popular men in comics from the days before they rocketed to stardom through their work on THE X-MEN!

"Working on MARVEL TEAM-UP was very exciting!" recalls John Byrne. "It was one of the first assignments that Jim Shooter gave me when he was an associate editor at Marvel. I called him and said I wasn't working at Charlton anymore and he asked, 'How about doing MARVEL TEAM-UP?' And I said, 'Spider-Man?'"

The relative newcomer found himself teamed with Chris Claremont. And together, they produced a series of truly memorable sagas featuring great characters both old and new! "My intent was to make MARVEL TEAM-UP the third Spider-

Man book with its own supporting characters, like Cissy Ironwood, and its own regular villains. Arcade was the first," says Chris Claremont. At the time, no one suspected that thanks to Chris, Arcade would go on to become one of the most prominent (not to mention deadly) enemies of the X-Men!

"It's fun seeing this old stuff again!" John says. "It's been about ten years since I did it." And while John naturally feels that he has improved with age, he considers his MARVEL TEAM-UP material "the best work I was capable of at the time!" Chris considers having his stories reprinted "an unexpected compliment." And he points out that the reprints of his and John's work will let newer readers see "the genesis of what exists today. Many of our themes and styles are there, although they're rawer and less polished."

Jim is doing his part by making sure that only the very best of the TEAM-UP series is reprinted! "We're going to pick and choose what's included based on what's a good story," he says. "There are some real gems in there!"

Chris and John agree—both of them count their Spider-Man—Red Sonja team-up (in which Mary Jane Watson is possessed by the warrior-woman's spirit) among their



Red Sonja © 1986 Red Sonja Corp. All rights reserved

favorite stories. And John adds the Super-Skrull two-parter, the Spider-Man/Iron Fist story (which tied up a number of loose ends from Iron Fist's own series), and the Spider-Man/Havok/Thor team-up to the list!

Each story is a classic in its own right. And to maintain a sense of authenticity, MARVEL TALES will continue to feature the letters pages and Bullpen Bulletins pages which originally accompanied the stories.

But not everything in MARVEL TALES will be old! POWER MAN/IRON FIST Penciler Mark Bright and BOZZ CHRONICLES artist Bret Blevins will be working together to produce brand new covers for the series! The covers will feature Spider-Man and his various guest stars in collectible, poster-quality drawings! In fact, some covers may even be reissued as Marvel posters!

Jim figures that it will take about two years to reprint all of Chris and John's MARVEL TEAM-UP issues. And what will come next? "By then, it'll be 1987 or 1988, and if the world hasn't been destroyed in a nuclear war, we'll be nosing around, looking for other things," Jim says. "We may reprint Roger Stern's SPIDER-MAN. MARVEL TALES will be around as long as the fans support it!"

And as long as MARVEL TALES can reprint material like Chris and John's MARVEL TEAM-UPS, it's sure to stick around for a long time!

"Chris and I are very happy about the change! We're very enthusiastic about giving the fans what they've been asking for!" Jim says. "There's an untapped wealth of material in the MARVEL TALES vault, and we think its re-presentation is long overdue!"

—Sholly Fisch

ACTUALLY, I GOT USED TO IT. THE FACT THAT SPIDEY'S NEW DREA WELL, THE EXCITEMENT OF THIS DEVELOPMENT HAD ME AT THE EDGE OF MY SEAT, Y'KNOW?



OF COURSE, THE ALIEN WAS SOON DISPOSED OF, BUT NOT BEFORE EVERYONE CONCERNED KNEW -- WHICH WAS ALL FINE AND DANDY WITH ME.



I FOUND THAT, WHILE THE NEW BLACK OUTFIT WOULD NEVER REPLACE THE WEB BEDECKED ORIGINAL IN MY HEART, IF THEY COEXISTED ON A BASIS, I COULD LIVE WITH IT.



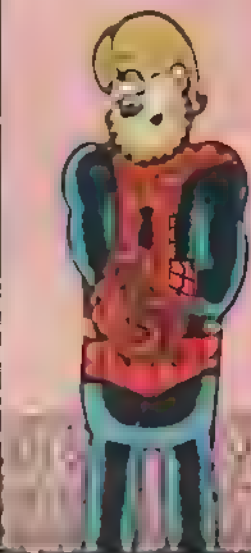
I FOUND THAT, WHILE THE NEW BLACK OUTFIT WOULD NEVER REPLACE THE WEB BEDECKED ORIGINAL IN MY HEART, IF THEY COEXISTED ON A BASIS, I COULD LIVE WITH IT.



THAT'S RIGHT, UNTIL "DARK SPIDEY" WANTS HIS ORIGINAL THREADS BACK, I'LL BE A LIVING REMINDER OF WHAT THE SPIDER-MAN I KNEW AND LOVED ONCE LOOKED LIKE, AND HOPEFULLY, WILL LOOK LIKE ONCE AGAIN, SOME FUTURE DAY.



I DO THIS AS A MATTER OF CONSCIENCE, I DO THIS AS A MATTER OF PUBLIC SERVICE --



-- AND MAINLY, I DO THIS AS A MATTER OF FINAGLING MYSELF A THIRD OUTFIT! AFTER ALL, WITH ALL THE COMKS I BUY, WHO CAN AFFORD CLOTHES?..



JOIN US AGAIN NEXT MONTH FOR ANOTHER THRILLING DIATRIBE

Your Friendly Neighbor
Hood

NEW WEEK!

MORE THAN

STAN'S

SOAPBOX

Hi, culture lovers!

Wanna win a No-Prize? Here's your chance. Just tell me what year my last "Soapbox" appeared in our mighty Marvel mags. It was so long ago that I can't remember!

And now, thanks to the request of ye exemplary editor, Slim-Jim Salicrup, here I am back again after all these years. Good ol' Jim phoned to tell me that time has spawned whole new generations of Marvel fans who probably think Stan Lee is some sort of fictitious figurehead, like MAD Magazine's Alfred E. Neuman. Well, Alf may be as funny-looking as I, but there the resemblance ceases! I think, therefore I am! I write, therefore I'm tired!

Okay, now you can relax. That's as heavy as I'm gonna get!

For those of you who are new to the magnificence of Marvel, I congratulate you on discovering the most exciting form of entertainment

since homework assignments. But the time is come to give you newcomers a word of explanation, to answer the question on everyone's lips, "Who is Stan Lee—and who cares?"

Thousands of years ago, when Spider-Man only had one costume and the batty Bullpen had only one universe to worry about, I was Marvel's Editor-in-Chief; sort of like a pre-historic Jim Shooter.

Since I'm really a ham at heart, and love seeing my name in print, I started writing a column each month called Stan's Soapbox. In this column I'd wax rhapsodic about the wonderment of our mags and I'd keep reminding our readers (both of them) what an enormous debt of gratitude they owed us for providing them with so much pleasure, joy and fulfillment.

Inasmuch as I was probably the only one who ever read my Soapbox, I never received any com-

plaints. So, I kept writing it month after month—and the fact that I soon ran out of things to say never stopped me from continuing, just as it doesn't stop me now.

Anyway, years later it was rumored that a small earthquake had jolted most of the continental United States. Only the Bullpen and I knew it wasn't an earthquake at all; it was a gigantic sigh of relief from readers everywhere when I finally stopped writing the Soapbox and moved to California to become a mixed-up movie mogul.

But now, things have come full circle. After all these years, I'm back to haunt you again. Our sagacious Mr. Salicrup wants me to keep writing these merry little monographs in each issue of MARVEL AGE. I guess he figures it'll drive away the majority of his readers, thereby relieving him of most of his work load!

Well, whatever the reason, you're stuck with me now.

Okay, that's the bad news. Now here's the good news.

In this fabulous free country of ours, nobody can force you to read anything. So you can outsmart ol' Slim-Jim—you can still get this mag every month and not read the Soapbox! It'll be a great favor to me, because then I won't have to be careful about my spelling.

Now, nobody can say I didn't warn ya! Starting next month, I'll lift your spirits and regale your soul with my usual heart-rendering, behind-the-scenes tales of what's happening out here in filmland and what wonderment is awaiting you on mighty Marvel's movie horizons!

So, till next ish, keep happy, keep healthy, and keep the faith! Remember, wherever you go, whatever you do, the eyes of Marvel are upon thee!

Excelsior!



STAN LEE RETURNS FOR FANTASTIC FOUR ANNIVERSARY BASH!

That's right! The twenty-fifth anniversary issue of the World's Greatest Comics Magazine will feature the titanic scripting by Stan himself! This mammoth sixty page story is special in more ways than one! The issue's plot is by editor-in-chief Jim Shooter, and it's being drawn by some of the finest talents in the business! And Stan has agreed to take on the task of scripting the story himself!

The plot concerns the FF's return to the Island of the Mole Man, where they had their very first adventure! Not only that, but estranged FF co-founder Ben Grimm has taken up residence there, and seems to be in league with the Mole Man.

We'll pass on more information to you as it is revealed to us. In the meantime, remember—that's FANTASTIC FOUR #296, coming your way as part of the twenty fifth anniversary of Marvel Comics!

THE STAN LEE STORY



Quick—turn to the inside front cover of this issue of MARVEL AGE MAGAZINE, and look at the top of the page. What does it say? "Stan Lee Presents," that's what it says. And it says that, somewhere, in every Marvel comic. Why? What has Stan Lee done to have this kind of effect on Marvel? Well, in a very real way, the Stan Lee story is the story of Marvel Comics, and you're about to find out just how, as we turn the tables on our Fearless Leader, and for a change, we present Stan Lee!

Stan is, as he puts it, "one of the few native New Yorkers extant," born in Manhattan in 1922, and raised in Manhattan, "except for a few years in the Bronx when I was a teenager, and I went to Dewitt-Clinton High School." While at Dewitt-Clinton, Stan joined the staff of THE MAGPIE, the school's magazine, where he honed the editorial and production skills that would soon hold him in good stead in the fledgling comics industry. Stan tells a story about his high school days that might be of interest to Dewitt-Clinton students today. "The editorial offices were in a tower way at the top of the building. One day some workmen were painting the tower and they left the ladder—a long, fifty-foot ladder going up to the very top of the tower. I climbed up it and on the ceiling I wrote 'Stan Lee Is God.' Even as a kid, I was not very humble. And then I climbed down the ladder and took the ladder away. Now as far as I know—that was decades ago—I would like to think that it's still up there, because I don't think that they've ever painted it since then." If any Dewitt-Clinton student can find out if that historic graffiti is still there, we'd appreciate your dropping us a line and letting us know, okay?

It was fresh out of high school, in 1939, that Stan got a job as "staff writer, proofreader and general all-around gofer" at Timely Comics, but that quickly changed. The editors left the company and the publisher, Martin Goodman, asked Stan to fill in for a while. "I think they forgot about me," says Stan, because the job stuck. In a business where it's the stories and art that count, Stan's youth didn't seem to matter, although Stan is fond of telling a story about one visitor to the office who was obviously expecting an older man in charge. "The guy looked at me and said, 'Hey, kid—where can I find Mr. Lee.' And I knew he'd be embarrassed if I said, 'I'm Mr. Lee,' so I said 'He isn't in right now, can I take a message?'"

At the time, the Timely Comics staff was quite small. Most of the material Timely published was provided by a freelance agency called Funnies, Inc. Funnies had artists working for them, such as Carl Burgos (who created the original *Human Torch*) and Bill Everett (who created the *Sub-Mariner*)—they would do stories for Funnies, and Funnies would deliver them to Marvel. Still, Stan got to meet and work with Carl and Bill, as well as talents like

Jack Kirby, Joe Simon, Syd Shores, and more. "It was great," Stan says, "because I was busy as hell, I was writing stories and I was editing artwork, and I did a lot more. It was such a small staff, if there were lettering corrections to make I'd make 'em myself, if a story had to be colored, I'd color it myself, I would do some inking myself—whatever had to be done. You didn't even think about it, you grabbed a brush and you did it. So I did a lot of the production myself, and paste-ups and photo-stating, all of that. I've always loved being busy, so as long as I was busy, I was happy."

One of the titles Timely published was TERRY-TOONS COMICS, which Stan remembers as his first exposure to the movie business. The comic was based on Paul Terry's animated featurettes, and Stan "used to go up to Paul Terry Studios, which were in New Rochelle. It was a real animation studio where they produced animated movies and I was so impressed, talking to Paul Terry and so forth." During his trips to Terry's studio, Stan met an animator named Vince Fargo, with whom he became quite friendly. So in the early 1940s, when Stan went into the Army for three years, he chose Vince to be Timely's editor in his absence.

By the time Stan came back from the Army, Timely was producing their own material instead of buying it from Funnies. "It was more fun. All the artists were there, right on staff." One of the artists who worked for Timely then was Al Jaffee, who did a feature called ZIGGY PIG AND SILLY SEAL. Al is currently one of MAD MAGAZINE's top artists, as is another Timely alum, Dave Berg.

Stan describes Timely's editorial credo as "we did a lot of Westerns and a lot of romance books and a lot of horror stories and a lot of war magazines—whatever was the trend at the time." If there was a romance trend, Timely would put out romances. If teenage humor magazines were big, Timely would put those out. "But whatever we did," Stan says, "we did dozens of them, at all times. We were just like a big production outfit, grinding the stuff out. And that went on until 1960 or '61 when we did THE FANTASTIC FOUR and that started the whole change, started the whole Marvel Comics thing."

The "whole Marvel Comics thing" began in 1961. The comics line Stan edited (and wrote most of) included titles such as MILLIE THE MODEL, PATSY WALKER, LIFE WITH MILLIE, PATSY AND HEDY, KID COLT OUTLAW, RAWHIDE KID, TWO-GUN KID, LOVE ROMANCES, and a whole slew of horror/monster comics with titles such as TALES OF SUSPENSE, TALES TO ASTONISH, STRANGE TALES, JOURNEY INTO MYSTERY and so forth. "We were turning out comics by the carload," Stan recalls, "but nothing much was happening." Martin Goodman, the publisher, pointed out to Stan that National Comics was doing very well with a super-



hero team, and suggested that Stan work up a team of super heroes for Marvel.

Stan was game, but he decided not to simply create a batch of super heroes like all the other super heroes on the stands. "For just this once," Stan decided, "I would do the type of story I myself would enjoy reading if I were a comic book reader." He wanted a series that featured heroes, yes, but heroes that would be as much like real people as could be managed.

In early 1961 Stan created the team Martin Goodman had asked for. We hardly need describe them, as they're celebrating their 25th anniversary this year. In fact, the whole Marvel Universe dates its origin from the first issue of *THE FANTASTIC FOUR*.

The new magazine came out, like

any magazine from the little company:—and it wasn't until the mail started coming in that Stan started to get an idea of what he and Jack Kirby had begun. Before *THE FANTASTIC FOUR*, Marvel's comics would get a few letters, but nothing like the mail that came in on the FF. Fans liked the characters, sympathized with them and wanted to see what happened next. They wanted Reed and Sue's romance to develop, the Thing to find a cure for his condition, and more. Because Stan was determined to create characters that he cared about, he ended up with characters that other people cared about too, and the sales reflected it. *THE FANTASTIC FOUR* was a hit—and the only question was what to do next.

You've seen what was next—it

eventually grew into the Marvel Universe, as we know it today. Specifically what was next was *THE INCREDIBLE HULK*, *Ant-Man* (in *TALES TO ASTONISH*), *Thor* (in *JOURNEY INTO MYSTERY*), *Spider-Man* (in *AMAZING FANTASY*), *Iron Man* (in *TALES OF SUSPENSE*), *Dr. Strange* (in *STRANGE TALES*), *THE AVENGERS*, *THE X-MEN*, and so on. It's pretty clear what was happening. The monster books were slowly but surely fading, being replaced by super hero adventure series, and new series were springing up to join them. Marvel was expanding. But the new line wasn't just springing like a mushroom farm. It had to be written, drawn, lettered, colored, edited, etc. People such as Don Heck, Steve Ditko, and Dick Ayers were handling the art, and Marvel could hire more pro-



duction people as their needs grew. But the writing and editing? That was still Stan's job.

"I was writing them and I was editing them and I was the art director and everything," Stan remembers, "and I said to my publisher, Martin Goodman, I said 'I need more time to write, I think I'd better take Wednesdays off.' I told my wife I was going to ask, and she said, 'You can't ask for Wednesdays off—nobody takes one day a week off!' I said, 'I've got to.' So I asked, and he said okay, it sounded like a good idea. So I would stay home on Wednesdays and get a lot of writing done. Then, as we added more and more books, I told my wife I was going to ask to have Tuesdays and Thursdays off, because I had twice as much writing to do. She said, 'I'm embar-

rassed, they'll throw you out of the office—you can't ask for something like that.' But I asked, and it ended up that I took Tuesdays and Thursdays off, so I went to the office Monday, Wednesday and Friday. Then I still had more books to write, so I took a deep breath and asked if I could just come into the office on Tuesday and Thursday, and I would stay home Monday, Wednesday and Friday and get all the writing done. It ended up that I used to stay home Monday, Wednesday, Friday, Saturday and Sunday, and I would just go into the office Tuesdays and Thursdays, and I was able to be the editor and the art director under those circumstances. 'Cause I was writing almost all the books, so they didn't require much editing. That is, they may have required a lot of edit-

ing, but I wasn't aware of it, because I was reading my own stuff, and I loved it!"

Stan was able to keep this up for a while, editing the entire line and writing most of it from his Long Island home—although his "home" and "office" duties frequently overlapped. "A lot of the art sts—Don Heck, for instance—lived on the Island too. He would just come out to my house while he was drawing scripts, and we would go over them, and so on. So while I was home, it was like I was working at the office." But as Marvel kept expanding, it became harder and harder for Stan to do everything, the way he used to when Marvel was a tiny little office, and eventually Stan had to find new writers to take some of the load. Stan still edited everything, but that became harder,

too, since editing someone else's writing took more time than editing his own.

At the same time, Marvel was expanding in different ways. There were new titles, of course, but there were also new opportunities for the Marvel characters. As Marvel's fame grew, the possibilities open to the company grew as well. There were people who wanted to make animated cartoons about the Marvel characters. There were colleges who wanted someone from Marvel to come speak on campus. There were movie producers. There were conventions. There were new worlds to conquer, and Stan was the man to conquer them. Marvel needed someone who could deal with its new opportunities, so Stan relinquished the editor's position to Roy Thomas, and stepped up into Martin Goodman's old job, becoming publisher and creative director.

It's hard to describe what an editor does—but it's even harder to describe what a publisher does. We asked Stan what his duties were, and he thought for a while and said, "I think I was . . . I don't know. I know I was busy as hell all the time. I used to come home to my wife and say, 'You know, I don't really know what I do. I never had a minute to myself, but I'm not sure what I was doing.' I was answering phone calls and going to meetings, and trying to set up little movies and television things even before we came out to the Coast,

those kind of deals. And I did a lot of traveling. I did a lot of lecturing, I attended a lot of conventions, and

"I don't know." Whatever it was Stan was doing, it was working well, however. Well enough so that it grew, like Marvel had been doing since FANTASTIC FOUR #1, and Stan began combining his energies with others again. "I did a lot of things with Jim Galton when he came in as President of Marvel," Stan recalls. "He and I worked on a lot of projects together. Jim was great, because he was always trying to move the company forward in a business way, which is just what we always needed. I think I enjoyed working with Jim about as much as I've enjoyed working with anybody in the world since I can remember. Say, if you ask Jim, he can probably tell you what I did as Publisher!"

The problem with being at the head of an expanding company like Stan was is that the opportunities and fields of endeavor keep pyramiding outward, and the only way to keep an eye on everything is to stay at the top of the pyramid. But as the pyramid grows, the man at the top becomes farther and farther removed from the day-to-day workings of the company, the hands-on creation of the comics that makes all the rest possible. And Stan didn't want to get too far away from the creative end of things since that's what he enjoyed most. So when Marvel started Marvel Productions, our

animation studio, out in California, Stan decided to go along, "to be the creative head of the studio and do animation. I'm also putting together as many movie deals as I can, and I work with the people involved in our movies, and I've never been happier or had a better time working on all these movies and television shows and our cartoons for the animated studio."

But at Marvel Productions, like whatever Stan involves himself in, things keep popping. "What's happened at the studio, it's like *deja vu*, it's like Marvel in the Sixties all over again. Little by little, I'm getting more and more involved in the stories and the artwork, and I'm sort of half becoming the editor and art director at the studio, like I used to be at Marvel Comics!" And in case you wondered, yes, he stays home on Wednesday. "I don't do as much writing as I used to—I just write the SPIDER-MAN newspaper strip. But I do a lot of other things—I have to write outlines for movies and premises and I have a lot of scripts I have to read and edit, and I have to have a lot of meetings with people, and I just can't do it while I'm here at the studio. So I do all of that Wednesdays and Saturdays and Sundays. And I was laughing with my wife the other day, I can picture, if we start getting busier, I'll have to ask if I can be home Tuesdays and Thursdays, and here we go again!"

—Kurt Busiek



A DAILY DOSE OF SPIDEY!

the AMAZING SPIDER-MAN®

By Stan Lee



Since his creation, Spider-Man has become a virtual household name. Not only is he featured in four monthly titles from Marvel, AMAZING SPIDER-MAN, PETER PARKER, THE SPECTACULAR SPIDER-MAN, WEB OF SPIDER-MAN and classic reprints in MARVEL TALES, but he has also been a star on television with two animated series and one live action show, and a popular character for merchandising, with hordes of records, toys and household products bearing his likeness.

What is most fascinating and indicative of Spider-Man's popularity though, is that with all this exposure, his fans always seem to want more. It is a testament to his creator, Stan Lee, that the web-head has stood the test of time.

Amid all the glitter and glamor that Spidey receives, his creator and the founding father of Marvel as it is today, Stan Lee, has been writing some of the web-slinger's most exciting adventures every day in the daily Spider-Man newspaper comic strip.

The idea for a Spidey strip had been in the mind of Stan Lee for quite

some time, kicking around from one artist to another, toying with the style and technique, but Stan wanted to wait until he could be sure that the strip could be done properly. For Stan, that meant bringing all the qualities and nuances that made the character so popular in comic books into the different world of daily comic strips.

"To do Spidey in the newspapers as he's done in the comics wouldn't work," Stan states, "The pacing and the rhythm of a daily strip is different from a monthly comic book. I knew that, so I had to figure out how it could be done right."

That meant applying some of the knowledge he had gained while working on humorous strips such as HOWDY DOODY, MRS. LION'S CUBS, and WILLIE LUMPKIN (a name later re-used for the Fantastic Four's beleaguered mailman).

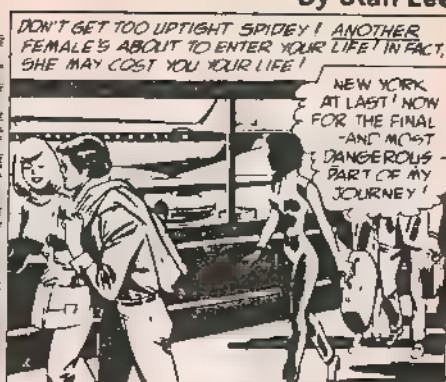
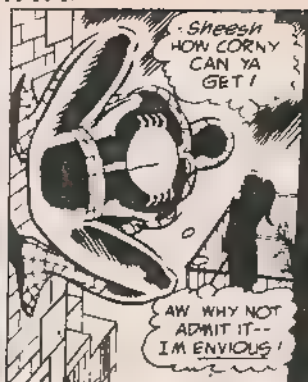
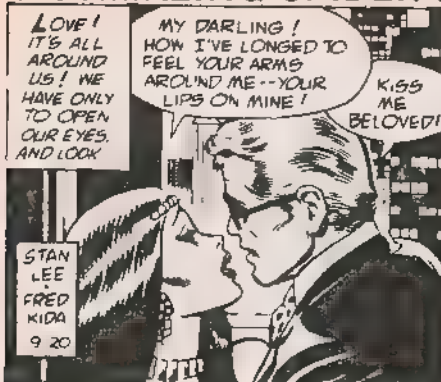
Once the initial proposal was prepared, with Stan writing and John Romita Sr. drawing, a syndicate had to be found to back the strip. A deal was worked out with the Register and Tribune Syndicate, known today as the Cowles Syndicate, a leading

comic strip and feature syndicate.

Cowles Syndicate fulfills the role that all syndicating houses do, which is to provide newspapers with comic strips and feature articles by people such as Erma Bombeck or Ann Landers and movie critics, such as Rex Reed. As Sharon Maleiro, managing editor at Cowles explains, "Our basic duty is that of middleman. We contract the creative people, cartoonists and writers and then they send their material to us, we disseminate it to the newspapers and we also sell it."

The newspapers are able to buy these features from the syndicate by contacting one of Cowles' salesmen, who are situated in different locations across the country. They have regional workers in the Midwest, South, Eastern and Western portions of the U.S. Either the salesman will try to get newspapers to pick up the strip or the newspaper will see an item in a trade publication for syndicates which advertise their various strips and features.

When acquiring new material for syndication, Cowles is usually contacted by a cartoonist's agent or



they will find new talent on their own. As Sharon wearily says, "We receive about thirty unsolicited proposals a week!"

As Sharon explained, the Spider-Man strip evolved from a mutual desire by Dennis Allen, president of the Cowles Syndicate, to produce a Spidey strip, and Stan, who had been itching to get it done.

Stan and artist John Romita, Sr. were determined to make the strip a successful one, so they took all that worked with the character and applied it to the challenging format of a daily and Sunday comic strip. Sharon explained, "We take care of the production on the strips. With Spider-Man in particular, Stan Lee and his assistant, Lana Poland, shuttle the materials from step to step, and then we take care of sizing it and reproducing it, then sending it to the newspapers that buy Spider-Man."

Although some might consider the character difficult to do within the parameters of a daily format, Spidey has made the transition rather smoothly. Comic strips of a continuing nature are usually limited to a two or three panel approach in which the first panel serves as a recap of the previous day's events,

the middle carries the plot forward with a new revelation and the final panel serves as the cliffhanger. The Sunday page's larger format provides more room for story development.

The writing is something that Stan "loves doing, and aside from the imitations of space, has been easy enough. My basic problem is laziness," he jokes, "I love the writing, but I hate dreaming up the plots."

When asked how the plotting of the strip differed from that of comic books and what techniques he has used to compensate for the different styles, Stan is coy.

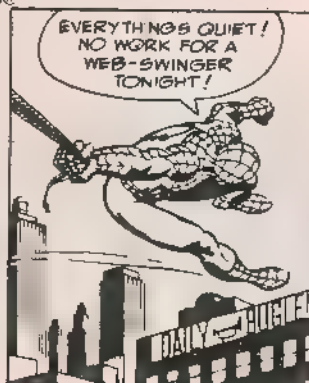
"I'm not going to give that secret away to thousands of readers! Some day I might write a book about how comic strips must differ in style from comic books. There's a world of difference."

One of the differences between the Spider-Man strip and other adventure strips that Stan feels makes the web-head unique and successful is the length of the stories. While most stories in continued strips last thirteen weeks or less, Stan prefers to "go the opposite way. The longer the story, the more interest you can get out of the reader and the more character development."

The character of Spider-Man and Peter Parker is slightly different from that found in the book. "He is a little more mature," Stan says, "less of a nebbish and a more together guy." It is a change that Stan didn't consciously set out to make, but found that "when you write a character for a while, you have to change him a little." A slightly more mature Peter can also appeal to a wider variety of fans who aren't familiar with his comic book personality. This has led the way for Stan to do more timely stories and to divorce himself from any direct continuity ties.

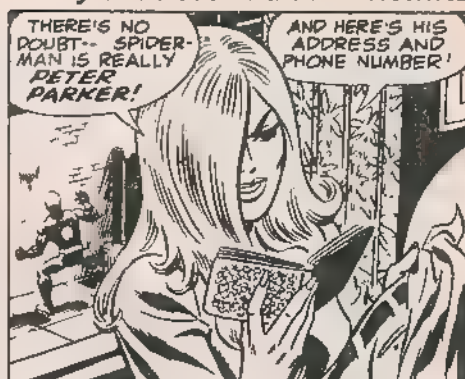
The child abuse storyline Stan recently completed was inspired by the comic book Marvel put out for the Child Abuse Foundation written by MARVEL AGE editor, Jim Salicrup. Stan took the basic idea of involving Spidey with an abused child, revealing in turn that he was abused as a child also and throwing in the romantic twist by making the abused child's mother Peter Parker's new love interest.

It is difficult to do "heavy" subject matter in a daily strip, but Stan and Sharon are both pleased with the results. "Judging from the mail response," Stan proudly states, "we've been successful."



the AMAZING SPIDER-MAN®

By Stan Lee and John Romita



Although Stan has been proud of the strip's success, he has still been nagged by the feelings of isolation involved in the creative process.

Working from full scripts for the last five years has removed the luxury and the pleasure Stan gets when working directly with artists. Although Stan says, "I've been given some great talent to work with, but it's frustrating I'm used to working right next to the art st."

Due to geographic and time considerations, "we never get to sit down and work on the art and its little nuances, which I love to do."

In this case, the artists he would love to sit with have been toiling on the strip for a number of years. Fred Kida and Mike Esposito, two long-time artists whose names should sound familiar, work on the daily strip, and Philippine artist Flora Dery handles the Sunday edition.

All three artists, aided by letterers Gaspar Saladino and Stan Sakai (letterer on Epic's *GROO THE WANDERER*) and Sunday colorist Janice Cohen work to produce the best adventure daily strip they can.

The strip's success can be measured by these two stories told to MARVEL AGE by Stan.

After dropping SPIDER MAN from

its line up of comic strips, THE NEW YORK DAILY NEWS ran a poll of which strips the readers picked as their favorites. SPIDER-MAN received so many write-in votes that the paper felt they had to pick up the strip again, and SPIDER MAN has appeared in the DAILY NEWS ever since.

At one time, the DENVER POST dropped Spidey from its line-up and decided to put it back in within weeks because of the public response. Including, Stan notes, "a fifty-nine year old woman who wrote to me, asking how the story ended and if I could send her the strips!"

The Spider-Man comic strip appears in over three hundred newspapers across the country including all the major cities, such as THE WASHINGTON POST, THE CHICAGO TRIBUNE, THE DALLAS TRIBUNE-HERALD and THE LOS ANGELES HERALD EXAMINER. If your local daily paper or your college paper doesn't get the strip, write the Entertainment Editor at that paper and request that he include it. Petitions or requests from various people always help make strong cases for paper editors to better gauge what their readers want.

If all else fails, there is a monthly

magazine called COMICS REVUE, which not only features a month's worth of Spidey, but also many other favorites and hard-to-find strips. More information on COMICS REVUE can be obtained by writing Rick Norwood, P.O. Box 1762, Wayne, New Jersey, 07470.

Stan was very explicit in asking for reader response to this article, because one of the things he misses most when writing the comic strip is the reaction from the fans. It is something he had grown accustomed to while he was involved in the daily operations of Marvel Comics, but since moving out to California and working at Marvel Productions he hasn't been able to hear the voices of the Marvel readers. Any comments or reactions you have about the Spidey daily strip will be forwarded out to Stan in California.

Stan has some interesting plans in the works for Spidey, including the return of Mary Jane, a possible marriage and an automated bank teller robber which steals Aunt May's savings! With all this and more, it's no wonder that Spidey has not only become a household name, but has seen his popularity grow and grow as time goes by.

—Fabian Nicieza

the AMAZING SPIDER-MAN®

By Stan Lee and John Romita



AVENGERS

MARVEL COMICS GROUP, INC.

20¢

100
JUNE
02458

THOR! CAPTAIN! IRON MAN!

the AVENGERS

the MIGHTIEST
100th
ISSUE OF ALL!!



AVENGERS ASSEMBLE!
AND WE DO MEAN ASSEMBLE!!

THE

MARVEL

AGE

1972
(PART I)

1972: Probably the biggest news of the year was the presidential election in November. Incumbent President Richard Nixon and Vice President Spiro Agnew beat challengers George McGovern and Sargent Shriver by a landslide, to the joy of some and dismay of others. But no one suspected that the election would form the basis for uncovering one of the greatest scandals in American history! Over the next few years, the Watergate scandal would shake the foundations of the White House itself and Richard Nixon would resign amid controversy!

1972 was a year of momentous events, and for Marvel, it was a year filled with classic stories. So let's get right to them!

THE AVENGERS kicked off the year stuck in the middle of one of the greatest battles in Marvel history—the Kree-Skrull War! Writer Roy Thomas and artists Neal Adams and John Buscema broke new ground with the story, taking a galaxy spanning epic and making it real! It was during this battle that Black Bolt finally overcame the amnesia which had plagued him in AMAZING ADVENTURES in 1971 and returned to the Hidden Land to lead the Inhumans! It was during this battle that readers first saw just how much the Vision and the Scarlet Witch loved each other! It was during this battle that Rick Jones once again became the alter-ego of the Kree Captain Mar-Vell! As the war reached its climax, the Avengers even came face-to-face with the entire Skrull space armada! But in the end, it was an ordinary human, Rick Jones, who saved the day. The Supreme Intelligence, ruler of the Kree, knew that the Kree and Skrulls had reached the end of their evolutionary chains, but that the human race still had vast potential! He unlocked the potential in Rick's mind, and the results were astounding! Calling up his memories of his World War II comics heroes, Rick brought some of the greatest heroes of that era into existence! The Kree were shocked to suddenly find themselves fighting Captain America, the Sub-Mariner, the original Human Torch, the Fin, the Patriot, the original Angel, the original Vision, and the Blazing Skull! But they were even more surprised at Rick's next feat—paralyzing all Skrulls and Kree throughout the universe! Rick's powers vanished as quickly as they had appeared, but the universe was safe. Well, for a little while, anyway. Returning to Earth, the Avengers discovered that Clint Barton had given up being the new Goliath and had gone back to his original identity of Hawkeye. But even more unexpected was whom Hawkeye had with him—an amnesiac Hercules! The wheels had been set in motion for another epic, one which would climax in AVENGERS #100 and would involve everyone who'd ever been an Avenger! It seemed

that the Olympian god of war, Ares, and the Asgardian Enchantress had joined forces to conquer both homes of the gods! Having turned the Olympians to crystal, the pair and their demon army set out to invade Asgard, using Earth as their stepping-stone! And only the Avengers could stop them! The conflict raged from Earth to distant Olympus, giving new penciler Barry Smith the chance to show just how versatile he could be. Whether he was drawing super heroes on city streets or centaurs in Olympus, Barry's art flowed with a power and grace that has rarely been equaled. As the smoke from the battle cleared, Barry handed THE AVENGERS' artistic reins over to Rich Buckler, just in time for yet another Avengers epic. After a brief story co-written by Roy Thomas and noted science fiction author Harlan Ellison, the Avengers again faced one of the biggest threats of their careers! While the Grim Reaper tempted his "brother," the Vision, with a human body in exchange for the Avengers, the mutant-hunting robot Sentinels returned and kidnaped the Scarlet Witch! The Sentinels intended to use the Witch's power to sterilize all life on Earth, thus ending the risk of mutation (not to mention the human race)! Eventually, the Avengers stopped the Sentinels with the help of the robots' creator, Larry Trask, although the effort cost Trask his life. Then, reunited with the long-absent Black Panther, the Avengers traveled to the Savage Land to defeat the band of mutants Magneto had created to fight the X-Men. Despite all their victories this year, the Avengers ended 1972 as prisoners of the Grim Reaper and one of their oldest foes, the Space Phantom!

Classic tales were also brewing in the pages of CAPTAIN AMERICA AND THE FALCON! The year began with Cap helping S.H.I.E.L.D. against what seemed to be just another Hydra plot. But it turned out to be far more! Shock followed shock as the shield-slinger faced the Supreme Hydra (a.k.a. the Schemer, last seen in the pages of SPIDER-MAN) and the Schemer's father, the Kingpin. But the greatest shock came when Cap had to join forces with them to defy the true power behind Hydra—the Red Skull! It was revealed that the Red Skull had been behind Hydra all along, using it to pave the way for a new Nazi empire! And now, Cap, the Falcon, and the Kingpin's men were all that stood in the way of the Skull's destroying Las Vegas with his fifth and final Sleeper! Naturally, Vegas was saved, and Cap and the Falcon returned to New York to solve the mystery behind the kidnaping of several Harlem children. The case ended up involving Cap's old foe, Batroc the Leaper, a powerful alien named Jakkar, and fireworks aplenty! No sooner had the children been returned to their homes than Cap and Falcon found themselves battling the

Scorpion and Mr. Hyde, who'd escaped from the laboratory of the mysterious Mr. Kline! (Say, but weren't the Scorpion and Mr. Hyde killed in DAREDEVIL in 1971? You'll find out the answer next time!) Hyde and the Scorpion's first move was the abduction of Cap's girlfriend, Sharon Carter, and that proved to be a big mistake! While the Falcon freed Sharon, Captain America beat the devilish pair singlehandedly! Cap and Sharon set off for a vacation, and the stage was set for one of the greatest CAPTAIN AMERICA epics of all time—the saga of the Captain America of the '50s! Writer Steve Englehart and artist Sal Buscema decided to finally answer the question, "If Cap was in suspended animation from the '40s until the Avengers found him, how did his adventures in the 1950's take place?" The answer they came up with: It wasn't the same Cap! When Cap vanished at the end of World War II, the President decided that a new Captain America was needed. Years passed until one of Cap's greatest fans stumbled across the notes of a Nazi spy—notes which revealed the super-soldier formula that had turned Steve Rogers into Captain America! The fan underwent plastic surgery to become Cap's double, and then injected himself and his young friend Bucky with the formula! To the world, it seemed that Captain America and Bucky were back! But after a while, the use of the formula without the Vita-Rays used on the original Cap began to warp the pair's minds! They became more and more bigoted, fighting not only Communist spies, but innocent people as well! The President had no choice, and the new Cap and Bucky were imprisoned in suspended animation. But then in 1972, they were freed by another bigot and decided to destroy what they thought was the "new 1970's Cap"—and his girlfriend and black sidekick to boot! Much of the time, it wasn't clear which side would win, but Cap finally convinced his evil twin of his identity and beat him while Sharon and the Falcon showed "Bucky" just how much a woman and a black man could do!

Prejudice wasn't just limited to the pages of CAPTAIN AMERICA, though. Anti-mutant hatred was all-too-present as AMAZING ADVENTURES launched a fantastic new solo series starring the ever-erudite Beast! The X-Men had gone undercover because of anti-mutant hysteria, and Hank McCoy left Xavier's school to take a job in genetic research with the Brand Corporation. When a spy for the evil Secret Em-



pire tried to steal Hank's discovery—the genetic cause of mutation—Hank was forced to drink the serum he'd created, and it gave him the furry form he'd be trapped in until 1986! Hank searched desperately for a cure, and found himself forced to hide behind a rubber mask of his old face! Under the guidance of writer Steve Englehart and artists Tom Sutton and Mike Ploog, the Beast fought Iron Man, lost his memory, was tricked into joining the Brotherhood of Evil Mutants (which at that time consisted of Mastermind, Unus, and the Blob), regained his memory and defeated them, nearly lost his body to the living computer Quasimodo, battled the Griffin (with help from his old buddy, the

Angel), and perhaps most shocking of all, stopped using big words! He also accidentally revealed his secret identity to a certain Patsy Walker Baxter and had to make a deal with her, the repercussions of which wouldn't be clear until years later. And as if that weren't enough, Hank's new girlfriend, Linda, was actually a spy for the Secret Empire! Hank certainly had his hands (and, of course, his feet) full!

Marvel's non-super heroes were keeping busy as well! Big things were brewing over in CONAN THE BARBARIAN, not the least of which was a milestone meeting between Conan and another great figure of fantasy literature—the albino sorcerer/warrior Elric of Melniboné!

A MARVEL COMICS PRICE GUIDE

Now that we've whetted your appetite, we thought you'd like to know how much you can expect these classic comic book issues to cost at your friendly neighborhood comics specialty shop. Our source is *Overstreet Update #4*, the latest supplement to Robert Overstreet's *The Comic Book Price Guide*. These are not definitive prices, though. Actual prices may vary, they should be even lower for copies in fair or poor condition.

	Conditions:		
	Good	Fine	Mint
AMAZING ADVENTURES			
11-16	50	150	3.00
ASTONISHING TALES			
10 (Barry Smith art)	40	120	2.40
11		60	120
12 (Man-Thing by Neal Adams)	40	125	2.50
13-15		40	80
THE AVENGERS			
95-96 (Neal Adams art)	2.50	7.50	15.00
97	1.00	3.00	6.00
98-99 (Barry Smith art)	1.75	5.00	10.00
100 (Barry Smith art)	3.00	9.00	18.00
101-106	65	2.00	4.00
CAPTAIN AMERICA & FALCON			
141-150		60	120
151-156		50	100
CONAN			
13 (Barry Smith Art)	2.25	7.00	14.00
14-15 (Barry Smith art)	3.00	9.00	18.00
16, 19-20 (Barry Smith art)	1.75	5.00	10.00
17-18	1.25	3.50	7.00
21 (Barry Smith art)	1.25	4.00	8.00

Armed (and cursed) with his soul-devouring sword, Stormbringer, Elric had crossed time and space to seek out the mystical power of the Sighing Lake. But when he came across Conan, the two mistook each other for enemies! They fought to a standstill before joining forces to battle the unholy Prince Gaynor, the Stygian sorcerer Kulan-Gath, and the green-skinned wizardess Terhall. The story was an epic tale, but perhaps its most special aspect was its being co-plotted by Elric's creator, Michael Moorcock! The regular CONAN team of Roy Thomas and Barry Smith turned Michael's plot into a complete comics story. The next issue re-presented one of Marvel's earliest Conan adventures

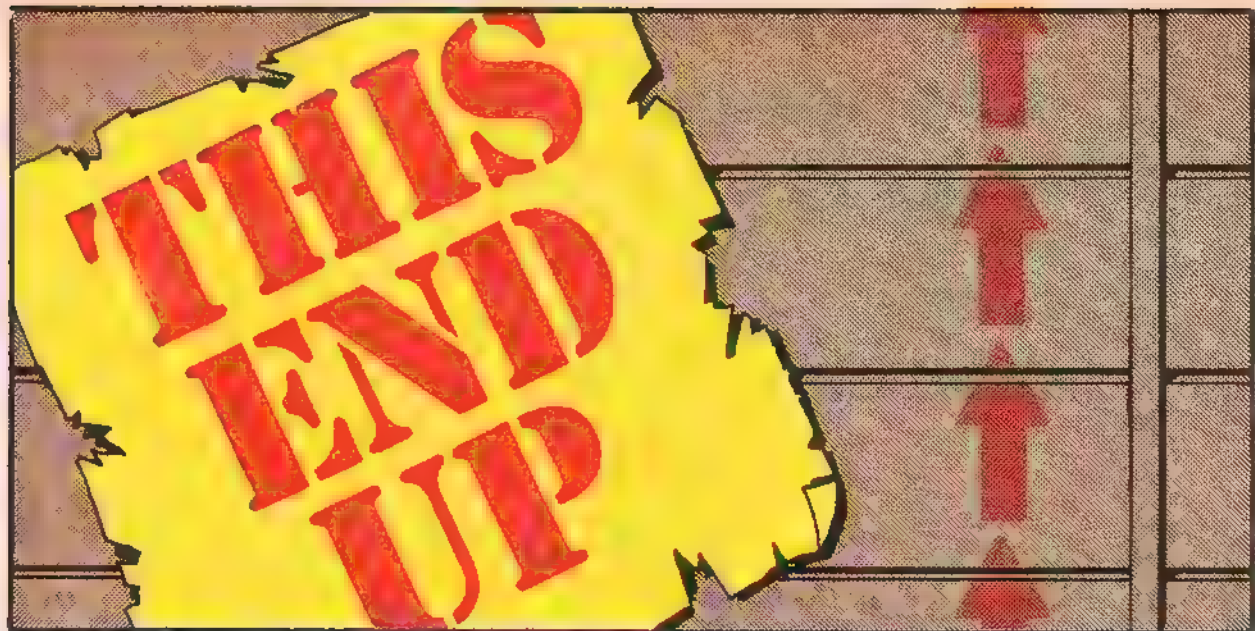
from the pages of (the original) SAVAGE TALES #1 and backed it up with a pre-CONAN story by Roy and Barry in which a writer had decided to kill off his barbarian character, but the character killed him off first! Comics great Gil Kane took over the art chores on the story of how Conan was forced to team up with and learned to respect Fafnir, a warrior from the land of Vanir. Barry returned with the following issue. Refreshed from his three-month break, he helped Roy produce one of the greatest CONAN stories of all time! Conan and Fafnir were hired by the Turanian Army to help conquer the kingdom of Makkalei. But they soon discovered how little the Turanian leaders cared about their men! Early

on, poor Turanian strategy cost Fafnir an arm! And when Conan returned from his one-man invasion of the kingdom, he discovered that the Turanian captain, Balthaz, had killed Fafnir rather than allowing his wounds to heal! Conan killed Balthaz with his own dagger and, wounded by Turanian archers, had to take refuge in the city of Makkalei! Conan soon discovered that all was not as it seemed in Makkalei, either, as its "kind" queen sent him on what turned out to be a suicide mission! Conan survived, though, and rode away from the kingdom, preferring places where people fought with honest hate.

Meanwhile, in ASTONISHING TALES, Ka-Zar was also traveling through a land far from his own. But the land Ka-Zar was visiting was the United States! Biochemist and S.H.I.E.L.D. Agent Bobbi Morse (who, much later, would become Mockingbird of the West Coast Avengers) had found Ka-Zar in the Savage Land and brought him to America to help find a missing scientist named Ted Sallis. Ted had been working on a super-soldier formula similar to the one which had created Captain America, and Bobbi thought that his disappearance was the work of the super-scientific criminal organization A.I.M. What no one suspected was that Ted had injected himself with the formula to keep it from A.I.M. and that he had wrecked his car in a nearby swamp! The formula and the swamp waters had combined to turn Ted into the mighty, misshapen Man-Thing! A titanic three-way battle between Ka-Zar, A.I.M., and the Man-Thing gave the jungle lord the opportunity to see first hand that whatever knows fear burns at the Man-Thing's touch! With A.I.M. defeated, the Man-Thing apparently dead, Ka-Zar and Bobbi left the Everglades to travel to New York, where Ka-Zar faced a ring of drug pushers. Although uncomfortable in this alien environment, Ka-Zar proved that he was king of even a concrete jungle.

Whew, out of room already! That's an awful lot of great stories to squeeze into one column! But if you think that was something, check out our next installment when the focus shifts to origins! We'll be featuring the dramatic debuts of THE CAT (tying in to everyone's favorite feline, Tigra, and providing another piece to the puzzle of Patsy Walker), a certain motorcycle-riding demon with a flaming skull, and a new sort of character, a HERO FOR HIRE! So be sure to be here! After all, it's no fun without you!

—Sholly Fisch



Send your letters to MARVEL AGE MAGAZINE, c/o Marvel Comics Group,
387 Park Avenue South, New York, New York, 10016

Welcome back to another letters column! We're anxious to get right to the letters this time, so we'll keep this introductory stuff brief, noting only that (1) This month's title was contributed by *PM Apple* of Pearl River, NY, and is good advice if you want to make sense of the letters, and (2) If you've got an idea for a title to grace this column, send it in! We only use 'em once, but we use a lot of 'em!

And now...

Dear Humans,

First of all, MARVEL AGE MAGAZINE #35 has no lettercolumn. You must fix that next time. I won't say that the lettercol's what I enjoy most in most books—if I did, you'd cry—but it's in the top three.

Onward! Except for *The Mutant Report* on FIRESTAR, which I'm looking forward to with hungry teeth (dumb, but "bated breath" sounds much worse, if you think about it) the entire issue was taken over by *A Day in the Life Of Marvel Comics*. There were three things I didn't like about it: a) it made me even more acutely aware that I don't have a job, b) Mr. Shooter on the cover looks like an elongated elf. I've never seen him close up but I always thought he looked like an extra in a *Sword and Sorcery* movie, and c) you have no idea how crushing it is to realize you're sending your best clever comments in to these people Gar.

Otherwise it was fun and funny and even managed to convince a few of us out here that you do do some work up there. I wish the divi-

sions between who wrote what part of the article were clearer and that the FANTASTIC FOUR issue with the obscure movie references was specified so I could look for them and that you didn't lead off with the Star offices, but I enjoyed all the "inside information." It was interesting that you didn't try to clean up the bullpeners' acts or make their activities more fun-sounding than they actually were. Also interesting is that the people there weren't funnier, but not everyone can be brilliant twenty-four hours a day, especially when he's trying to figure out where the artwork for the next issue is in all this mess. At times you seemed to be straining to find something to write about, but it all hung together and was quite impressive, great to read and most of the pictures turned out well. And exciting too, with many perilous cliffhangers. Did Mr. Potts enjoy his vacation? Did Ms. McCormick-Lowy remember to feed his fish? How long has Mr. Carlin been like that and do you think psychotherapy would help? Did Ms. Neville ever feel better or did she have to lie down and rest like a normal person who feels under the weather? What made Mr. Homo so interested in firearms and what does he shoot at and would we really want to know? Will he come after me when he finds out I dropped PETER PORKER THE SPECTACULAR SPIDER-HAM from my "buy" list? How can one mind be large enough to accommodate Mozart and Zippy the Pinhead without exploding? Doesn't Ms. Duffy realize that you

can get posts for much less than \$4.25 an hour if you shop around a little? Why is Adam Philips calling himself Mark Philips? Is he undercover, convinced the name "Adam" is too silly or just not very good at inventing pen names? Is Mr. Beeton's leg better yet? Who decorated the offices? Was it Adam Philips? Is that why he's using an assumed name? How many flights of stairs was Milt Schiffman thrown down for changing the schedule? Did Mr. Palmer get the little plastic figures with the movable arms and swords you take out and put in or did he hold out for the little cars that can be turned into giant robots? When Mr. Carlin left for doughnuts, how did you manage to keep from locking him out and being free of price tags at last? Who came up with the idea for a Spider-Man/Top Dog crossover and is it safe to let that person walk the streets? Does Mr. Fry know the second verse? If you were Rick Jones, would you want a TM beside your name? Who do you talk to at Jim Henson Associates who's in charge of Kermie-spelling and if someone walked into the office as you were making the call is there a thing you could say in your defense? If Ms. McCormick-Lowy were to kill Mr. Potts's fish, would she shoot, stab or poison them? I would suggest strangulation but their little necks are too slippery. Would she mind changing her name to Rosemary Something? It's easier to spell. How violent does Mr. Shooter get if too many people kid him about Boom-Boom? What if Brooke Shields were

the She-Hulk? With Mr. Hama drinking black coffee with ice cubes in it is it any wonder he wants to shoot people? What happens to old mail when it dies? Is Mr. Budiansky's wife a brunette with short hair and if not how long will he be in the recovery ward? Does Ms. Redding really expect us to believe the sun was glaring in her eyes? Would Mr. Baker like a bunch of us fans with spare time to get together and compile for him a list of people who need sleep? I think there's about seven. Does Mr. Gruenwald know how Jack Power talks in cloud form? If Mr. Milgrom had the baby himself, would it be a better excuse? Did Mr. Gruenwald and this Howard person ever clear a path through those boxes or are they still back there? Just what do Mr. Claremont and Mr. Smith do when they get together? If Mr. Gruenwald always wanted to be a comics editor, didn't he get in trouble with his parents over low lifeboats? Does Wolverine really like bananas or is he eating one just to make Ms. Nocenti happy? What was *The Song Of Red Sonja*? Did she do *Love Is A Battlefield*, *Beast of Burden* or a period piece? Did Mr. Hama ever get around to killing Mr. Gruenwald or is he having it done? And lastly, about **Ralph Macchio** ... there is no relation, right?

Oh, and what does the Marvel 1986 Calendar look like? Wanna brag about it some?

Go on to the next one now.

Michael (\$1.99) Pickens
P.O. Box 552
61 Leonard Avenue
Centerburg, OH 43011

Are you sure you're not related to Mike Carlin?

Dear Whoever-It-Is-That-Reads-These-Letters,

I have several questions I've been meaning to ask Marvel for some time now, and decided that MARVEL AGE MAGAZINE was the best place to ask them. I would have written sooner, but it took this long to gather enough courage and write this letter.

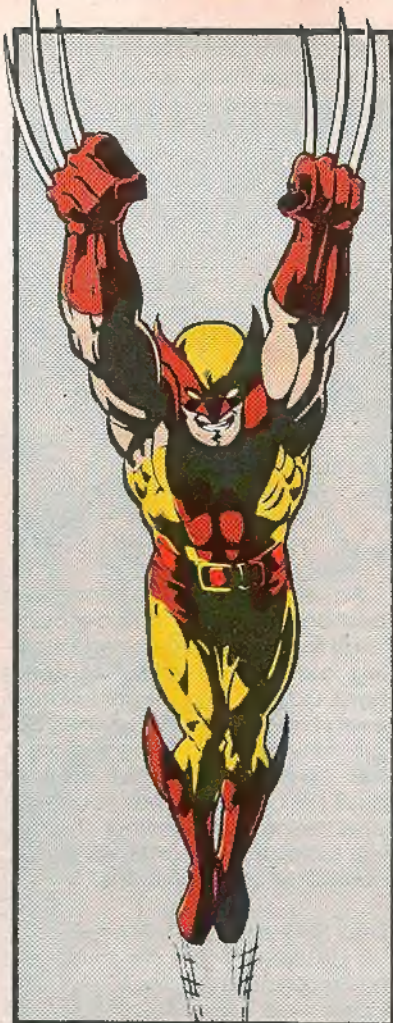
Here goes:

(1) Do all the letters that come to Marvel get read? Or do randomly selected ones get answered?

(2) What happened to TRANSFORMERS artist William Johnson? After a fabulous two-issue stint, he dropped out of sight! What happened?

(3) Who writes the lettercols? The comics' editors? The writers? Jim Shooter? Or Willie Lumpkin?

(4) Is there any chance for a FORBUSH-MAN Limited Series? Maybe one issue, featuring *A Day In The Life*



Of Forbush-Man ... (I just finished reading my MARVEL AGE MAGAZINE #35)

(5) What DOES Mark Evanier do on GROOM?

Let's face it, the Marvel line of comics is growing. I just took a look at the Bulpen Bulletins from a year ago, and the Checklist was only one-third of what it is now! Of course, this just means that there are now more Marvel comics for us to read, something I don't think anyone is upset about.

Overall, I find MARVEL AGE MAGAZINE to be well worth that ridiculously low 35 cent price. With all the news and information in it, I'm surprised you don't charge a whole dollar! (But I'm not complaining!) The MARVEL AGE ANNUAL and *A Day In The Life Of Marvel Comics* were especially wonderful, and I hope for more of the same.

Keep it up!

Robert Jung
No Address On Letter

Your answers, Robert:

1) Every piece of mail sent to the Marvel offices is read. The ones that are printed are chosen be-

cause they have questions or comments that we think will be of interest to other Marvel fans.

2) William Johnson hasn't disappeared altogether. His name will next be seen in an upcoming issue of SAVAGE TALES, and he's also currently hard at work on an inventory issue of TRANSFORMERS. Okay?

3) Some lettercolumns are written by the writers or editors of the series the column is part of—these columns are generally signed by the author (for example, Chris Claremont's lettercolumns).

4) No FORBUSH-MAN Limited Series on the horizon at present, but the inimitable Mr. F. will be reappearing on some upcoming MARVEL AGE back covers in the near future! Watch for it!

5) No idea. We asked, but Mark said he wasn't talking to us.

Dear MARVEL AGE MAGAZINE,

I am writing and congratulating you on many things. First off and most importantly is that I have never been this happy over any comic. Congratulations, you finally decided to bring back Frank Miller, the best comics artist/storyteller ever to exist. "Apocalypse" and "Purgatory" were masterpieces. DAREDEVIL is finally at its best once again. Your article in MARVEL AGE MAGAZINE #36 on Miller and Mazzucchelli was superb. I can't wait for the ELEKTRA Graphic Novel and Limited Series and of course the DAREDEVIL Graphic Novel and the regular magazines. When will the two Graphic Novels and the ELEKTRA series come out?

Also in #36 somebody mentioned a second WOLVERINE series. Do it! The first was so great that if you could get Frank Miller to do the second I would worship the ground you walk on. I already do for your bringing Frank back though.

You know what would be the ultimate Limited Series? In all seriousness, WOLVERINE AND THE PUNISHER. That would be the ultimate. Please think about it.

Speaking of THE PUNISHER, you guys are doing an awesome job. This series is unbelievable. I just picked up #3—bravo, good job.

I would also like to talk about G.I. JOE #45. Awesome is the word. Snake-Eyes and Storm Shadow together again gets you right in the heart. But seriously, Zartan is the last person in the world I would have thought to be the Hard Master's killer. Whoever whipped up the last couple of issues, I take my hat off to you. Nice job, guys.

Once again, thanks for bringing

back Frank Miller. It's the best thing you've ever done. And seriously consider that PUNISHER/WOLVERINE series. If you could give Frank that series—he's drawn both of the characters better than anyone.

Tristan Egolt
924 Centerville Rd.
Lancaster, PA 17601

We don't really think of it as our "having decided" to bring Frank back—just as it was his decision to leave the series, it was his decision to return to it when Ralph Macchio asked him to. Still, we're very happy to have him back on the series, and share your delight with each new issue.

And while there're no plans for a WOLVERINE AND THE PUNISHER series right now, would you settle for Wolverine and Nick Fury? It's coming your way in a graphic novel entitled THE SCORPIO CONNECTION, written by Epic honcho Archie Goodwin and drawn by Howard Chaykin. It'll be an international story of espionage and intrigue, and it'll be coming your way in the fall of 1986.

Dear MARVEL AGE MAGAZINE,

I have come to understand that an alternate reality is our reality where something slightly different happened at a given point in time. If this is so that means there are an infinite number of alternate realities. My question is: Is the multiverse composed of all the alternate realities or is there a separate multiverse for each alternate reality?

I'm sure a lot of people are confused about the subject of alternate realities, so please answer!

John Frick
227 Doris Ave.
Baltimore, MD 21225

The multiverse is indeed composed of all the alternate realities, parallel worlds, other dimensions and so forth. A good place to find information about this is in the Appendix section of THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE DELUXE EDITION #5, which features an introduction to alternate dimensions. In addition, the Glossary section which ran in the OFFICIAL HANDBOOK in issues #1-4 defines many of the terms that have been coined to describe various Marvel Universe phenomena.

Dear MARVEL AGE MAGAZINE,

I've just finished reading MARVEL AGE MAGAZINE #36. It was basically the same informative magazine that

it has always been. Then I got to the letters page. There were two suggestions for a new WOLVERINE Limited Series. One of them really got to me. It was the one that suggested that this new series should tell us anything and everything about Logan's past. I'm strongly opposed to this idea! The mystery about Wolverine's past is part of what makes this hero so popular. You've got a great character on your hands—don't screw him up!

That other idea about The Yashida Clan doesn't sound too bad—except for the part about Monster Island.

Andrew Boutell
Box 513
Seaside, CA 93955

An interesting idea, Andrew—and one we'd like to throw open to all the fans who've been following our Wolverine's Bones questions. Do you really want to know everything about Wolverine's origin, or would you enjoy it more if the mystery remained mysterious? Let us know what you think, and the most interesting answers will surface in future MARVEL AGE MAGAZINE letter columns.

Dear MARVEL AGE MAGAZINE,

I just thought I'd write to tell you how much I love this mag! Every time I pick it up I want to subscribe to more titles! Keep The Mutant Report! Also I was wondering:

- 1) How about a CYLCOPS Limited Series about his origin and family?
- 2) How about a DAREDEVIL/WOLVERINE Limited Series with the team of Claremont and Miller?
- 3) As a fan of the Punisher, I'd like to see him in such books as THE X-MEN and ALPHA FLIGHT.

Keep up the good work!

B. Loos
Galveston, TX

Dear Marvel-Agers,

When you began HOWARD THE DUCK again I was really excited. After all, he's one of my favorite characters. But it's been two months since then, and I haven't seen another issue. You don't list it in Coming Attractions or More Coming Attractions. What's the problem?

Josh Cozby
17521 Colina Drive
Yorba Linda, CA 92686

Actually, Josh, that issue of HOWARD THE DUCK that came out recently was a one-shot—not the first issue of the series' return. That's why you haven't seen any more HOWARD THE DUCK issues on the stands.

But we're happy to tell you that there is another new HOWARD THE DUCK one-shot in the works! MARVEL AGE MAGAZINE Editor Jim Salicrup is assembling the creative staff right now, and as soon as we know more about it, we'll tell you all about what'll be in it and when you can expect to see it. How's that?

Dear Marvel,

Can Marvel do no wrong? MARVEL AGE MAGAZINE is fantastic! I find myself looking forward to it as much as any Marvel title!

First, I would like to cast my vote for having an article about assistant editors. This comes from a suggestion by Howard Mackie in IRON MAN #204. Heck, I bet Marvel could do an interesting story on Irving Forbush if you wanted to!! Anyway, let's learn more about these assistant editors.

SECRET WARS II was supposed to cross over into every Marvel Universe title. But the Beyonder never appeared in MARVEL AGE MAGAZINE! What gives? Perhaps you should get Fred Hembeck to meet the Beyonder in his centerspread comic.

Lastly, I have an idea. I've always wanted to get all the appearances of the X-Men in Marvel comics, besides their own monthly title. I looked in my comic book pricing guide, but it gives only some of the appearances. How about a special comic that lists all appearances of Marvel characters? Or perhaps this could become a monthly article in MARVEL AGE MAGAZINE?

I settle only for the best, so MAKE MINE MARVEL!!!

Adam Schultz
420 Hamlin Ave.
Satellite Beach, FL 32937

Gee whiz, Adam, although SECRET WARS II didn't cross over into every Marvel Universe title, it did cross over into MARVEL AGE MAGAZINE. The Beyonder was prominently featured in the MARVEL AGE ANNUAL, appeared in the MARVEL AGE CALENDAR, and yes, even met Fred Hembeck in our SECRET WARS II issue, #27. Collect 'em all!

As for your suggestions about an article about the assistant editors and a checklist for the appearances of Marvel characters—they sound pretty interesting. We'll look into the possibility of doing both of 'em, okay?

And that's about all the room we have this month. Next month, we'll have more letters, and we'll have more answers, too. Another daring innovation from the House of Ideas!

See you then!

READ THE
BOLD
NEW ADVENTURES OF

Alpha Flight

EVERY MONTH!



bill
BY: MANTLO • ROSS • TALAOG
david gerry

FROM

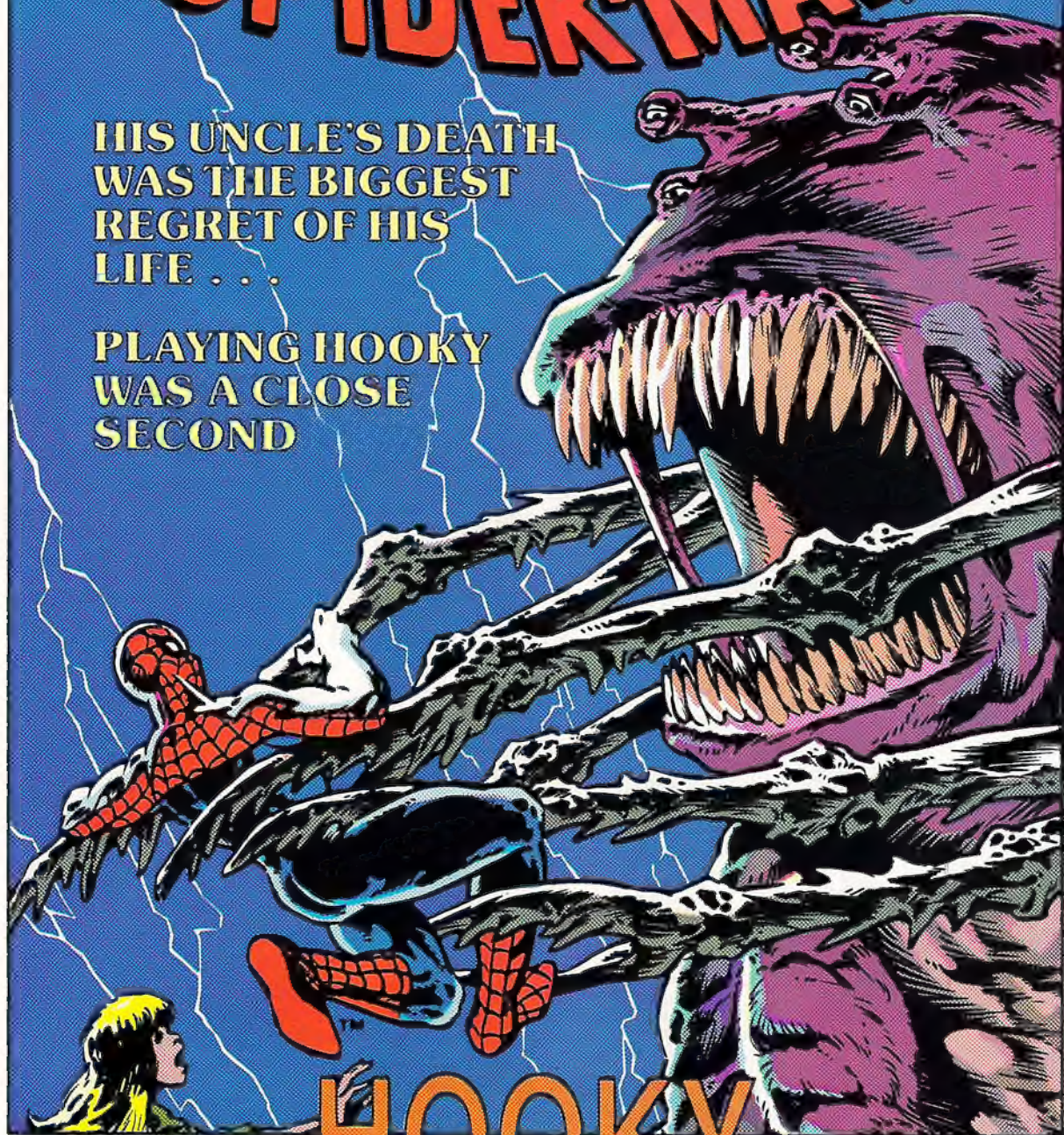
MARVEL
COMICS

GRAPHIC NOVEL

the AMAZING SPIDER-MAN

HIS UNCLE'S DEATH
WAS THE BIGGEST
REGRET OF HIS
LIFE . . .

PLAYING HOOKY
WAS A CLOSE
SECOND



HOOKY

SPIDER-MAN'S FIRST GRAPHIC NOVEL

ART BY **BERNI WRIGHTSON** WRITTEN BY **SUSAN K. PUTNEY**

AVAILABLE AT BOOK & COMIC STORES EVERYWHERE